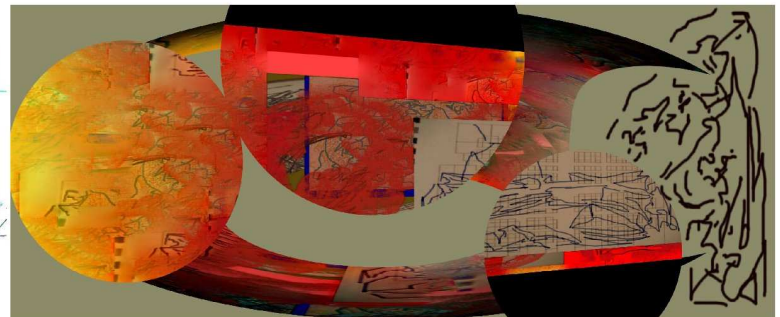
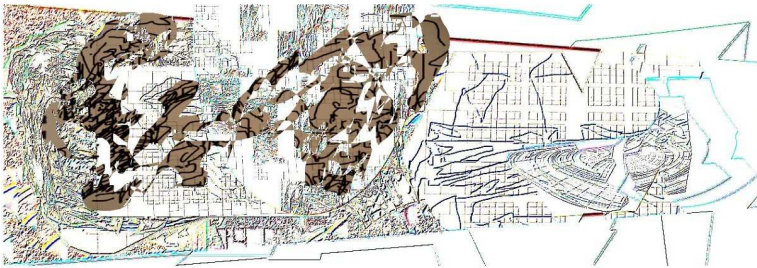


To Thoreau a BD Party

Deixis and Deus ex Machina all Over Again

Edwin VanGorder



To Thoreau a BD Party

Deixis and Deus ex Machina all Over Again

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To Thoreau a BD party....

Thoreau of Walden gives the recourse of identifying the sublime as a cultural thread for studying what we call the conscious and alternately the subconscious. Lim is a word indicating drawing in, limming is a word for drawing, lime as rock is wittily referred to by Hegel when he protest against a strategy of philosophy that would transparently or opaquely “catch” answers like lime on branches prepared to trap birds. We have become accustomed to thinking of the sub conscious as somehow derived from a prior concept of the conscious upon which the former was somehow deduced as it were, subliminal meaning shall we say” the catch”. Yet with Thoreau we have the opportunity to see the Romantic sensibility towards human will as being dwarfed by the majesty of Nature and Time, brought to a kind of standstill, the awe projected for example by Eisely's Immense Journey or Robert Smithson subjecting art to a realization towards Geological time.... The Sublime which is the essence of this view is actually the older approach of suggesting consciousness as a state of being. With the PreSocratics, the official poetry in which Gods were rather like alcoholic parents which men and heroes syllogistically coped with was displaced at coming of age with introduction to the Orphic Mysteries which predicate Fate as ruling the Gods, fate then, as chance moderates the problematic of our “luck”. Fate, Luck, and Chance are the chords threads and strings of our fortunes amid the cultural cordage. The fact that spaces interrupt patterns to repropose them then link zero and chance as the most difficult of human concepts which together propose fluctuations in the field of self created experience.

It would seem in retrospect that poetics are the prosody of moods that gradually through the creation of categorical thinking proposed “rationality” and these determinations of “agency” were discovered by a more subconscious mode, according to one account, and alternately, human consciousness as implicitly rational at the cultural (survival) level with great difficulty discovered its own subconscious. Which is the true account?

One has to look at the question: it is founded on the dogma of subject –object” oscillation” as Bergson famously posed the paradigm. In our time of course the idea of context as explaining has slipped away and we have discovered broader complexity.

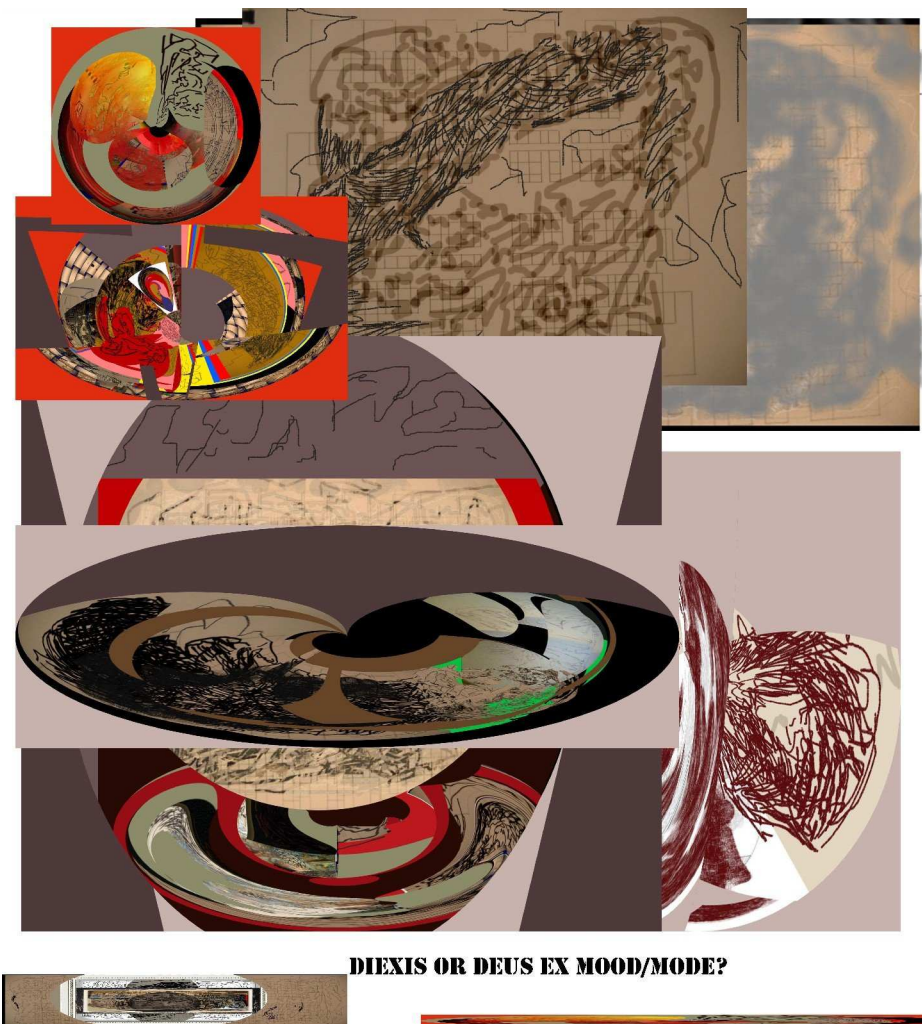
Yet Thoreaus mode also was a recognition of complexity, a kind of intuition that human integration of potentials has to do with a state of preliminary immersion into the spaces between or constitutive of patterns...

Our own family history of the Spauldings, Henry and also Hammond the anthropologist who had Indians study the main stream culture as a reversal of expectation and a double hermeneutic or nachtraglichkeit highlight and foreground the latter analysis of study with Henry Spauldings own quick assimilation of the motor- mechanical model of Yankee ingenuity. One has to observe along the way that American culture is allied to the Hanse: the vast guild of 13 c merchants who had a loose, informal alliance that allowed them to create their own semi autonomy, zones or states of a kind in which they operated by contract, the Puritans Boston address referred to the Hanse. The sense here then of human agency as an economy of spirit later identified to Rights of Man etc were initiated by creating within the autocratic teeth of the Roman empire a constructive liberality. The contracts had to do with barter systems, with the establishment of coinage the Hanse lost it primus, but the idea of contractual engagement as relating agency stay very strongly with us all the way to relating consciousness to agency. Henry Spaulding was very adept at advertising, he invented a system of having his cars travel the country as exhibitions that could be bought, thus the “advertising agency”

Conceptual art is similar, it studies how projects created within cultural sanctions must deal with the legal system, and the mirroring of agency between art and culture. For example a wheat field planted in Manhattan using the earth moving episode of Battery Park as an interim in which permits were purchased to use the land and harvest, all of course in the most fantastic eventuality of ensuing legal necessities.

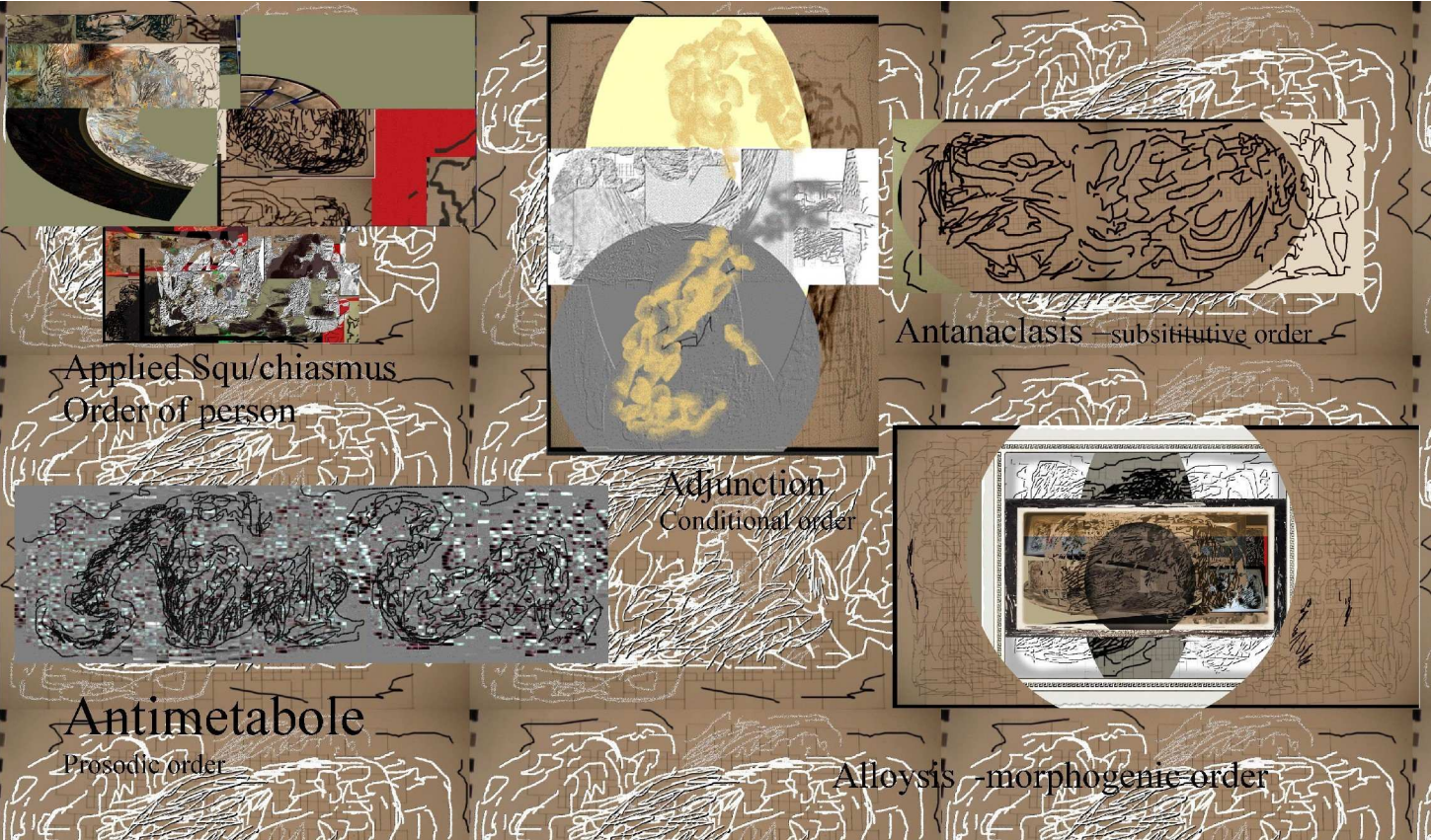
Hah. That’s what handling my inheritance will be like I suppose.. I am planning on giving Spauldings museum his watch and the book he treasured, along with a development of this article which I will send in book form, along with my own various archive lists to then be placed in his museum.... Always thinking...

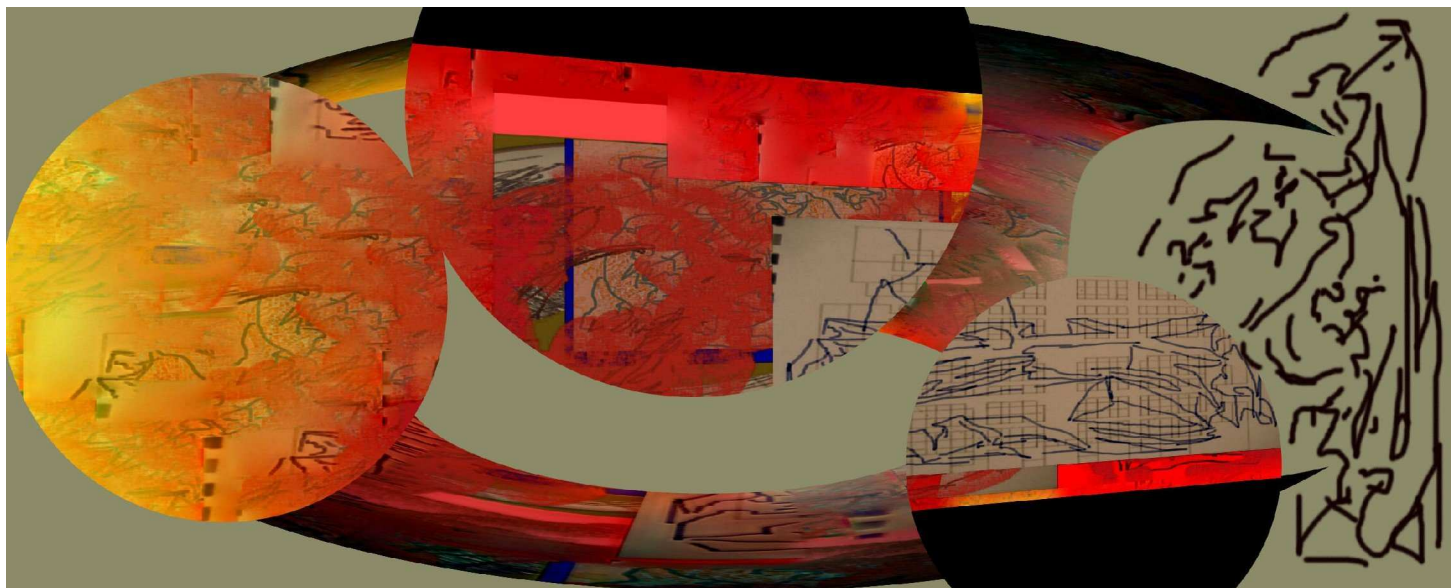
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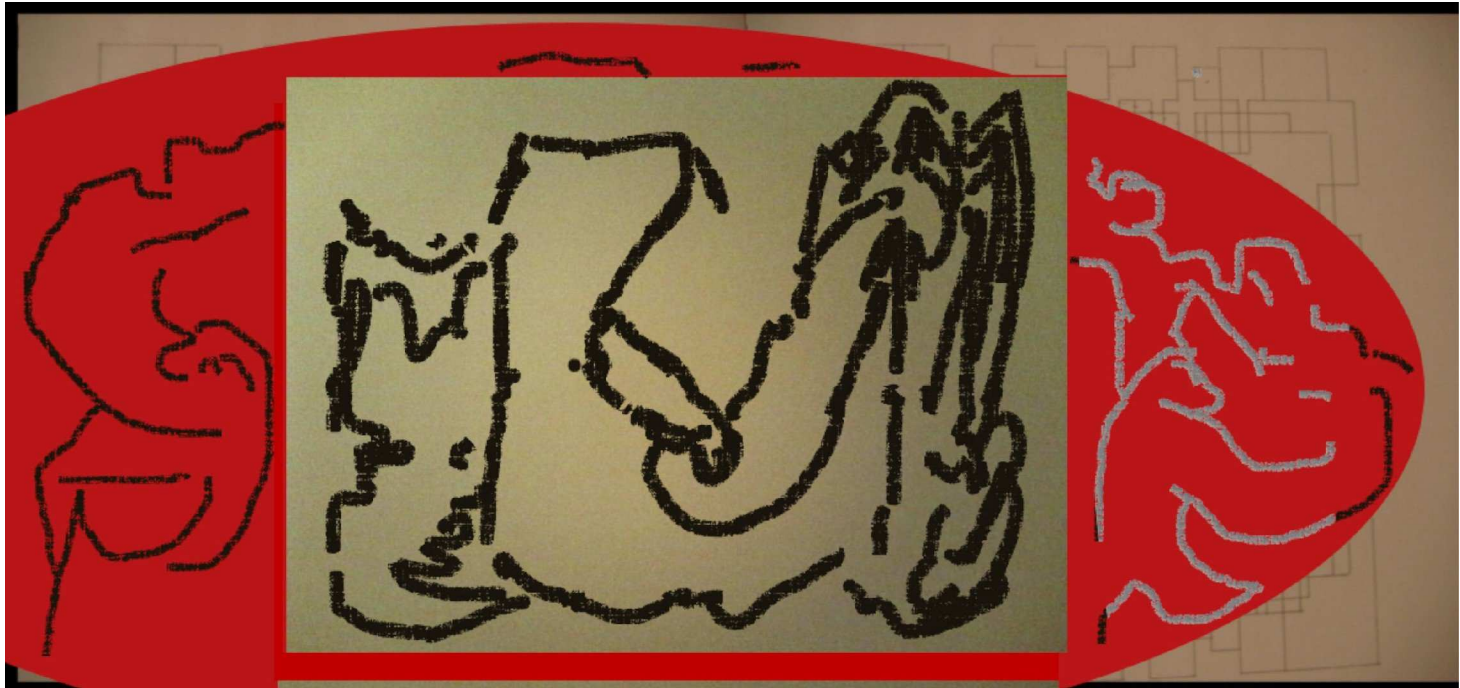


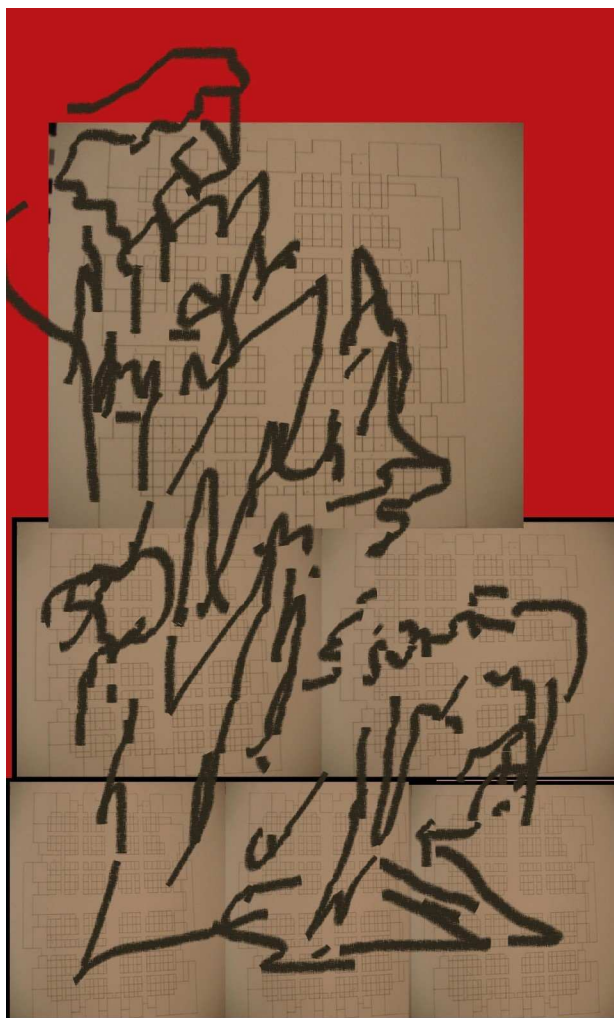
Its like Deixis All over again (Deixis) ex machinae

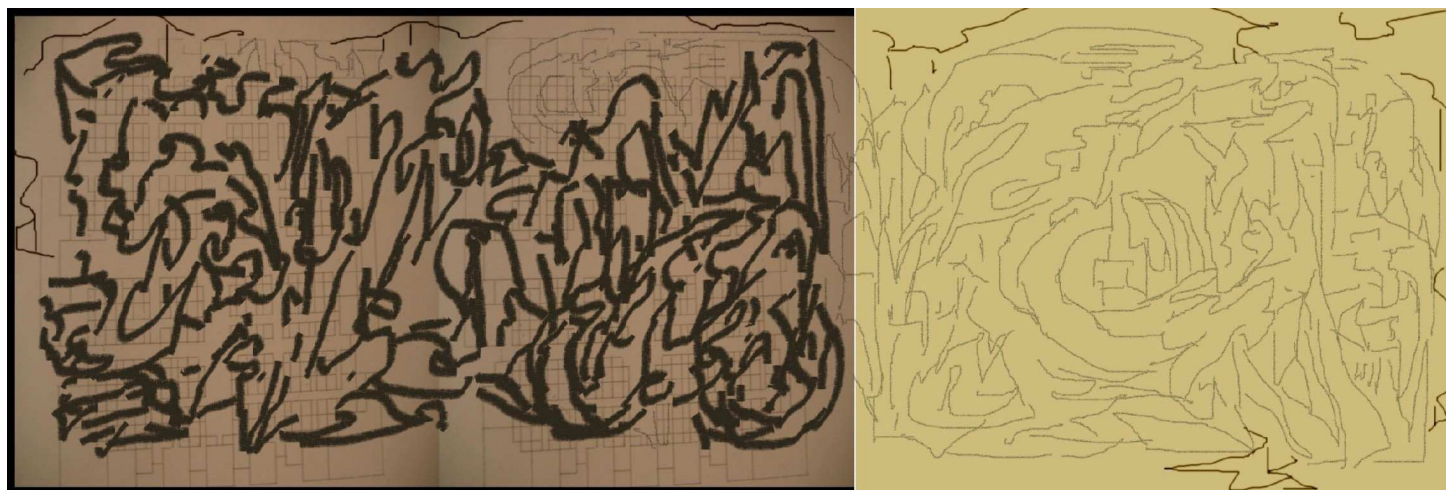
Deus ex Machinae or god in the machine, an invoking of coincidence or sudden (improbable) resolution of difficulties by some abrupt providence has for me an odd doppelganger in the suite of “deixis’ a term brought forward according to Bal by Emile Benviste and Elizabeth Grosz per architecture and linguistic science towards the there being of events, there circumstantiality according to words which can only be clarified to context, such as these, those, them, I , we, ... Bal has tremendous enthusiasm for this mode, and we see it for example in Heraclitus in his art of speaking: “for these transposed are those and those transposed again are these”... although in that fragment he is actually taking the idea into an abstract realm perhaps away from deixis as pertaining to strict circumstantiality. The” Proprioceptive” content by which touching upon meaning by the specific context of this color or that tone for example seems to me qualified by the syllepsis, existing broadness of relations which require analysis... the Author Grosz essentially is opting for the “deterritorialization” of Deleuze, and thus of the there being of event this tone and that color are for me a simulacrae of reading the embedding of the semiotic and the phenomenological. For Bal simulacrae means different situations, whereas I see the discursive threads as that which is the there being of what we gather and we differ in that the perception she finds gathered to the contextualization of the performative in which the somatic, (linked semantically-architecturally to the semiotic) the bodily orientation are in her view displacement of language in which then this corpus, materiality, of the created event has a kind of transparency of being, the color is “this” the tone is “that”. I disagree about language, for language is not just words, but rather the work they identify even then as precisely those work be they utterly performative they are understood to color as for example a concept of “color” tone as concept of “tone” and “this” as concept of “this”. Parallelism, then the comparing of different context towards agency and irruptive meaning are the mainstay of the traditional philosophic inheritance from and into rhetoric of the famous “antinomy” of logical divergence from same origins. Thus , precisely, the present status of the performative is generative of antinomy, and the resolution towards deixis is actually a deus ex machinae.

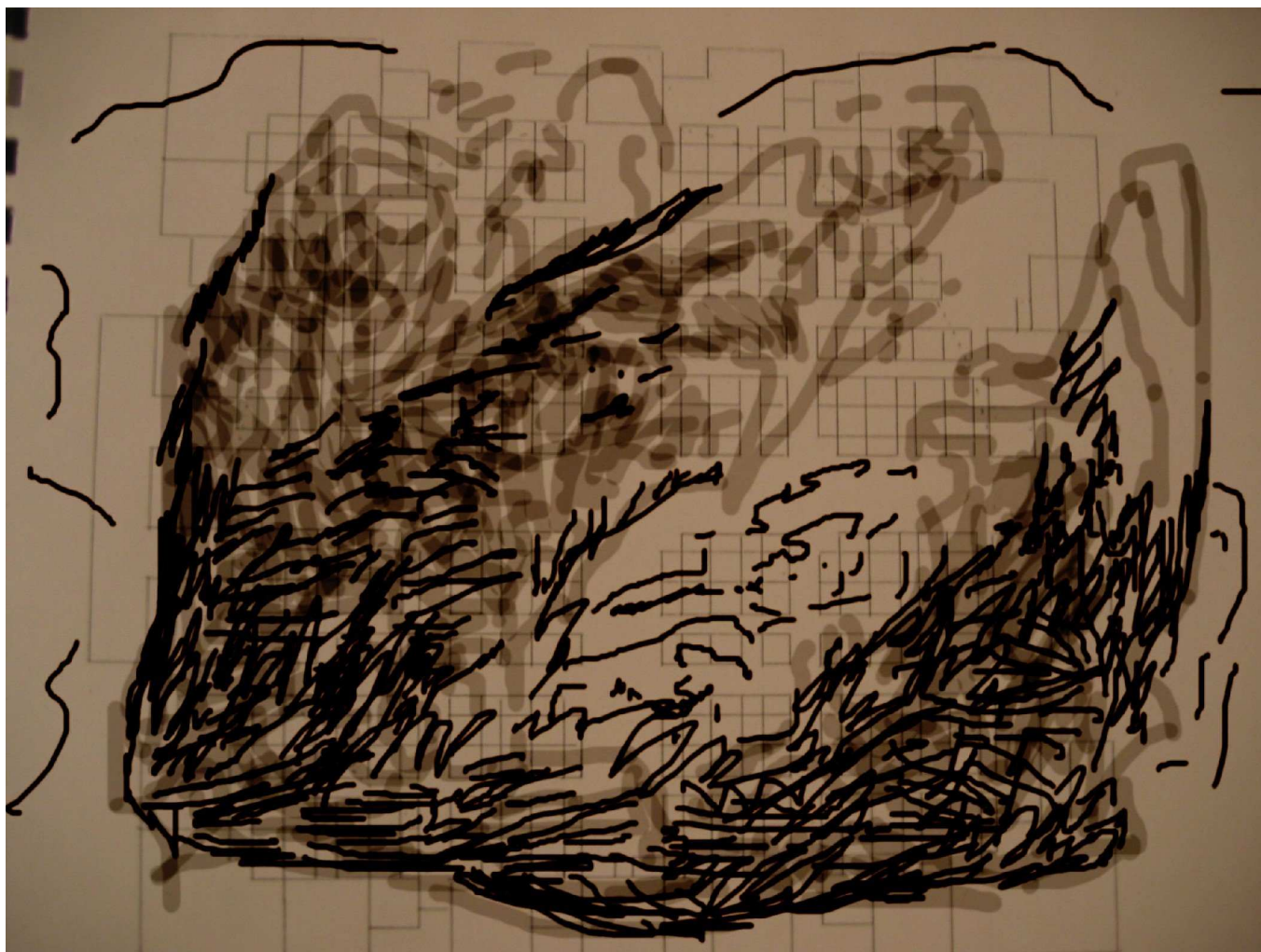


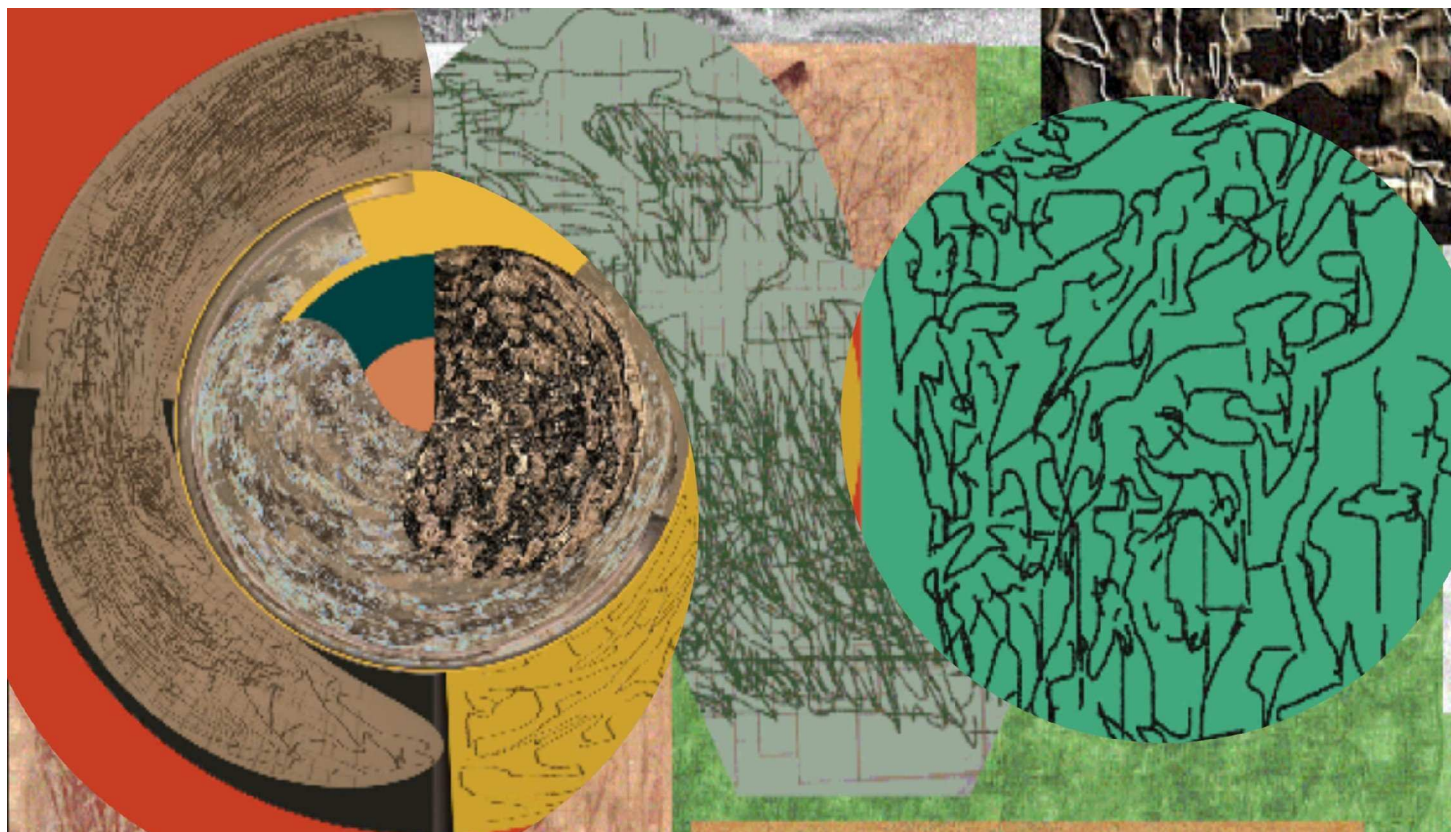




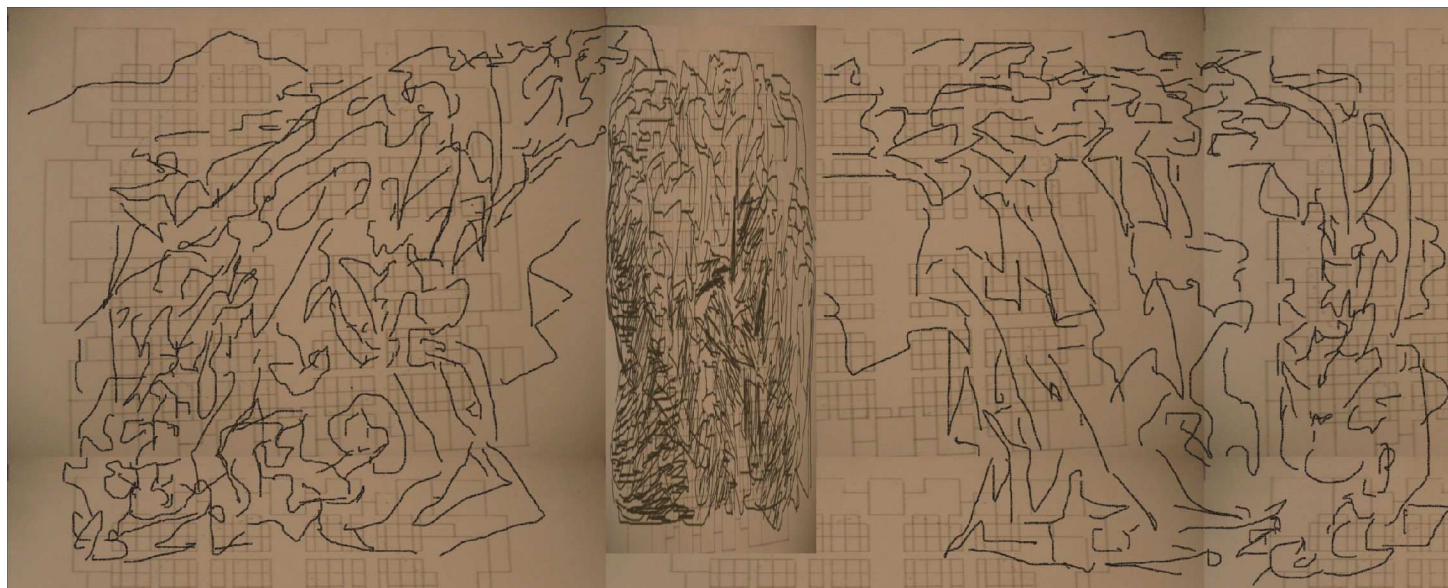


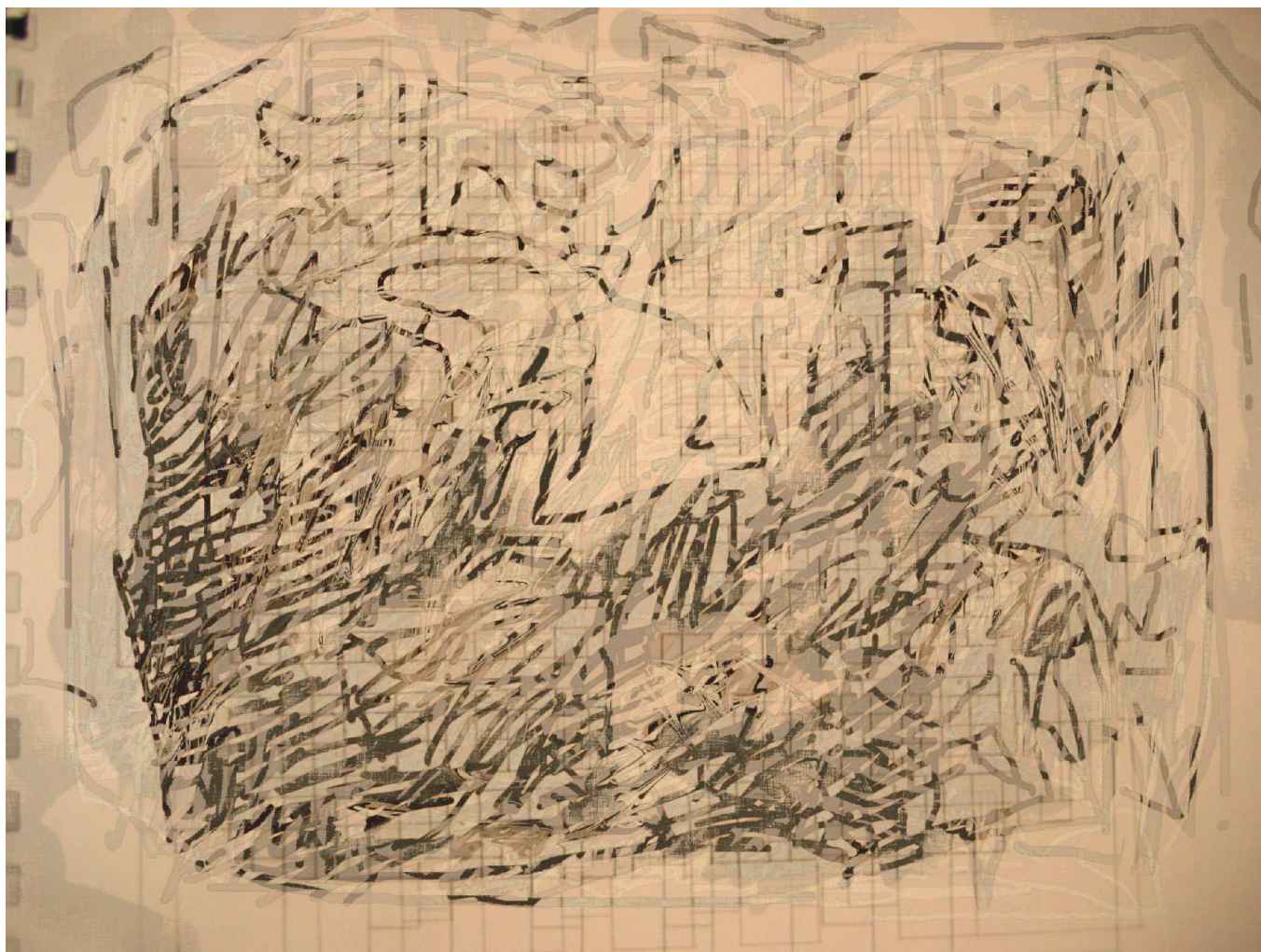




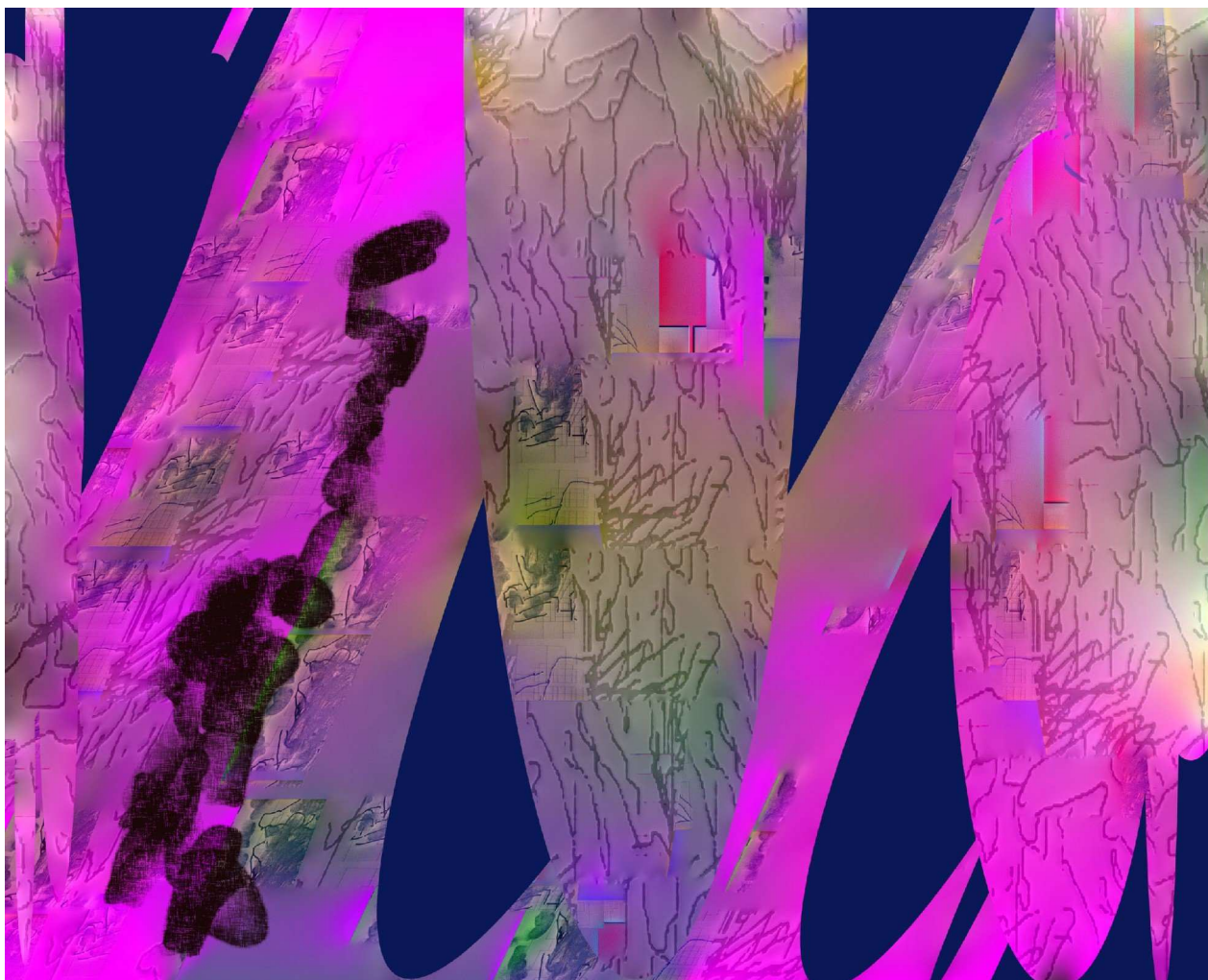


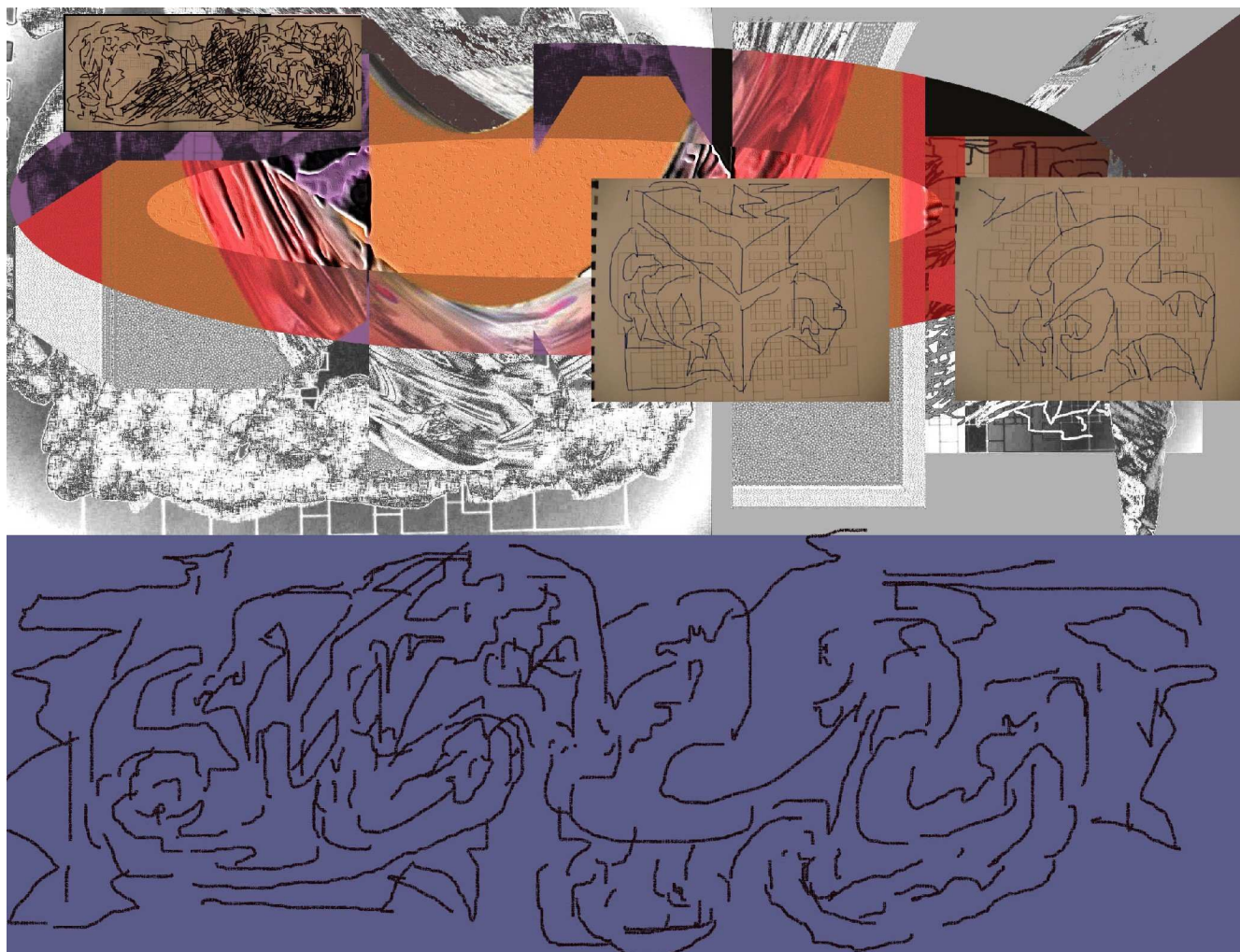




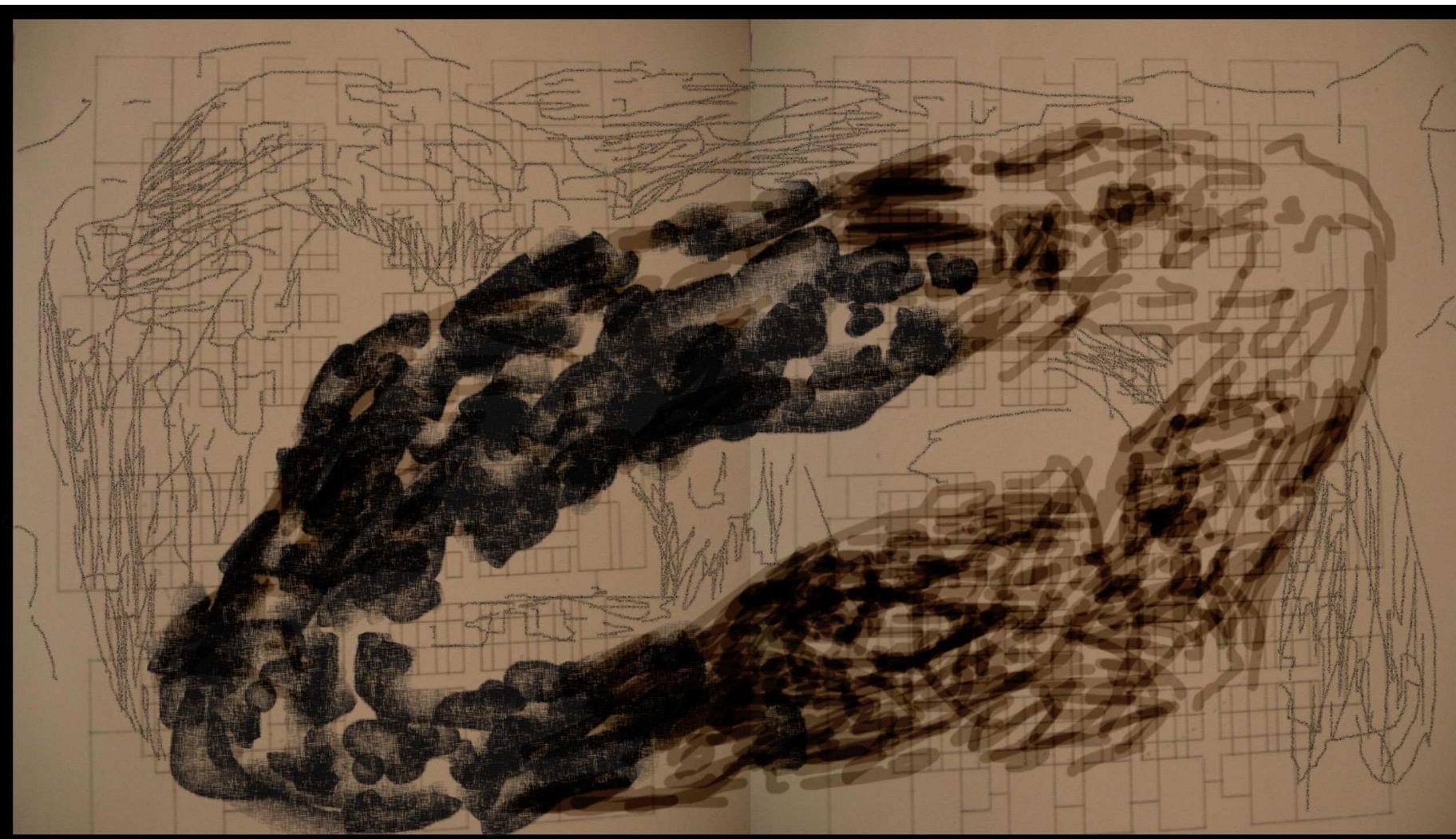


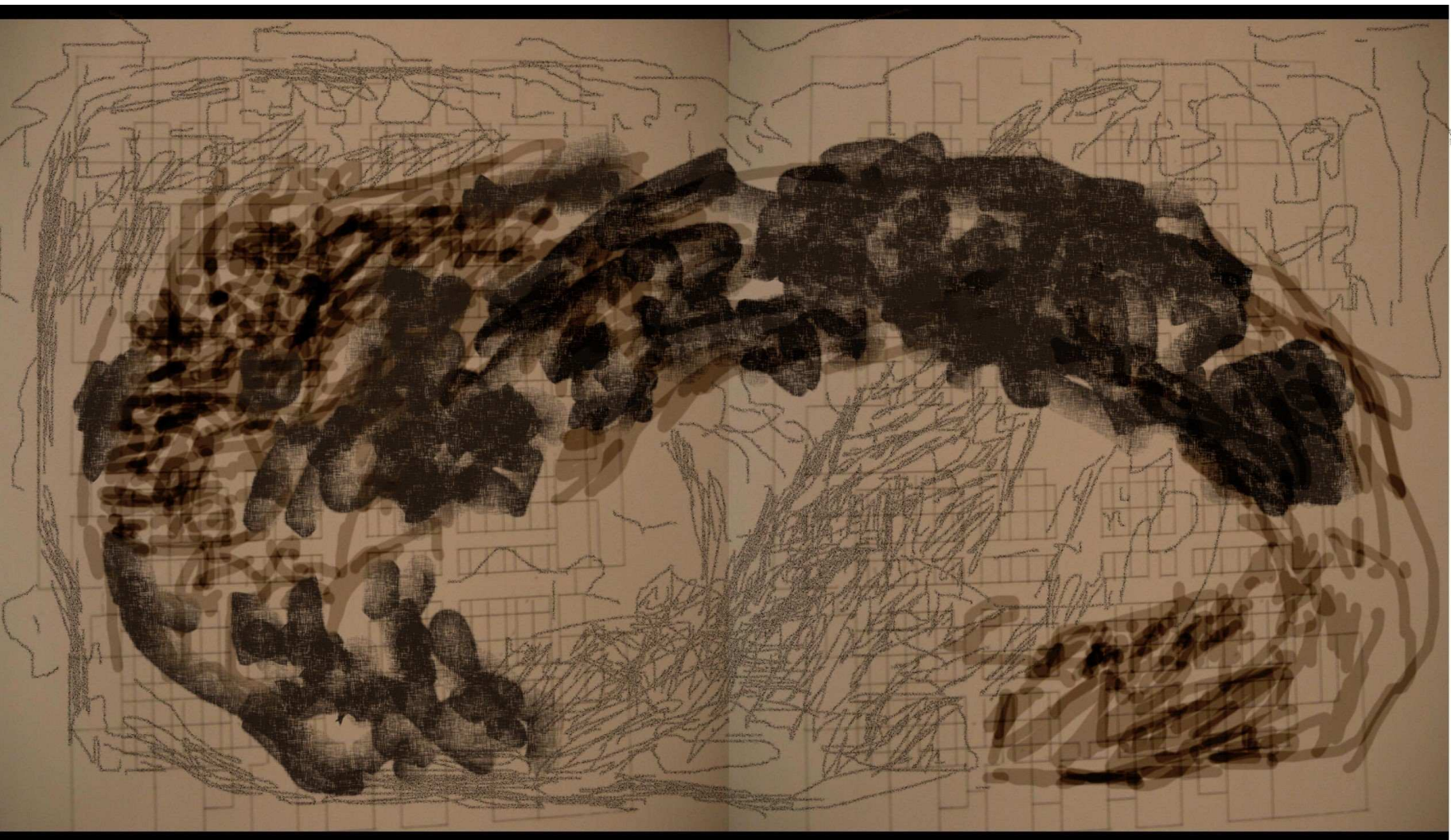


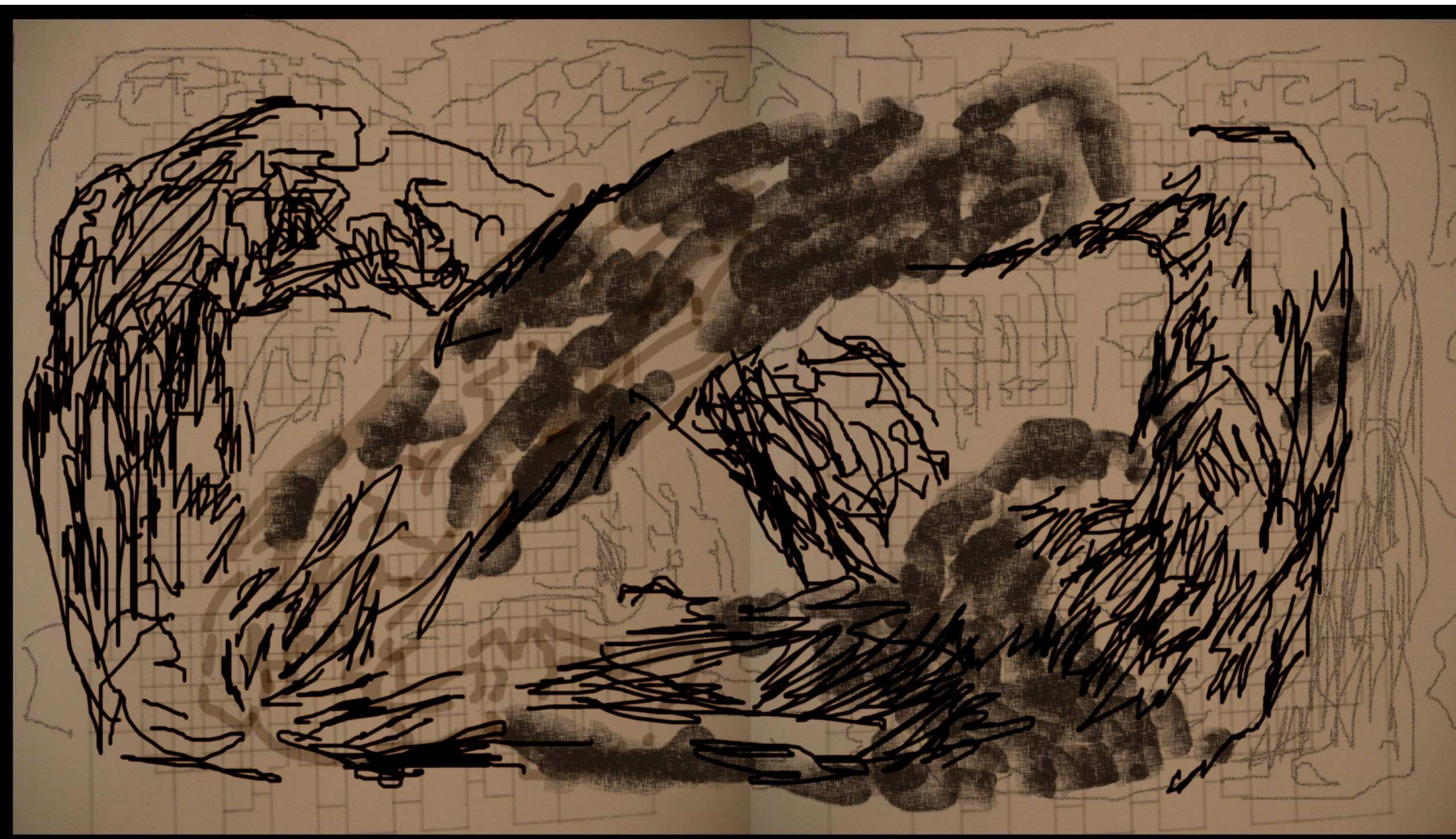


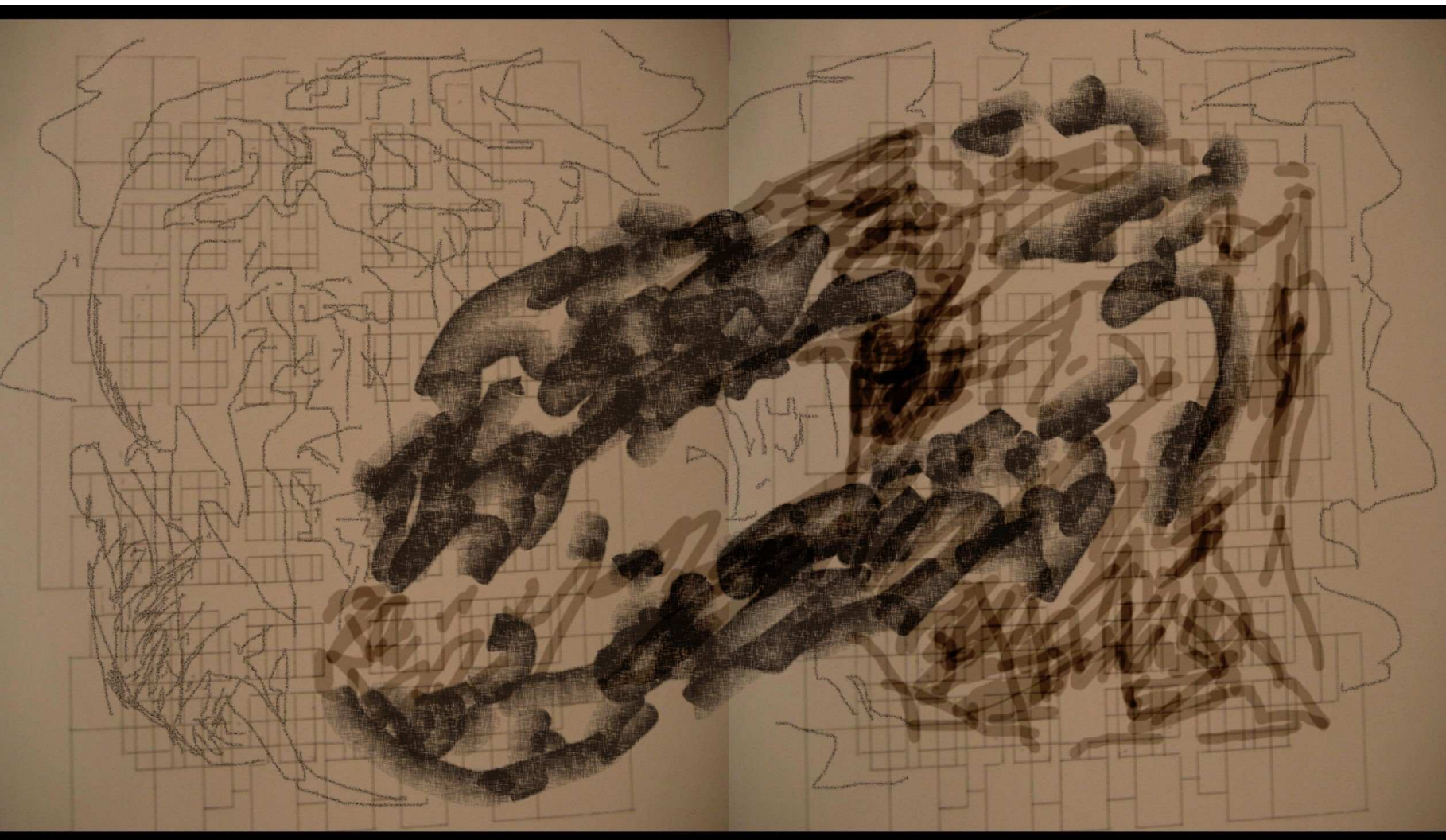


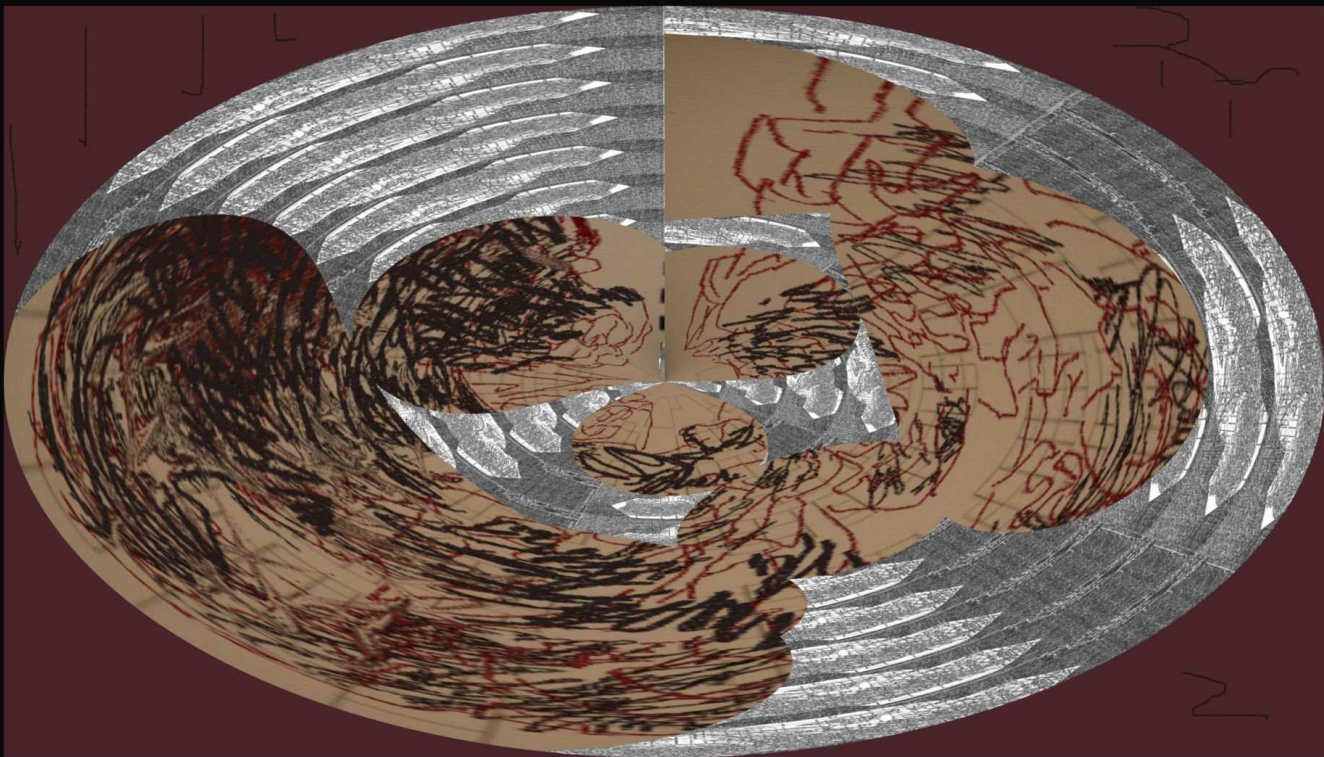


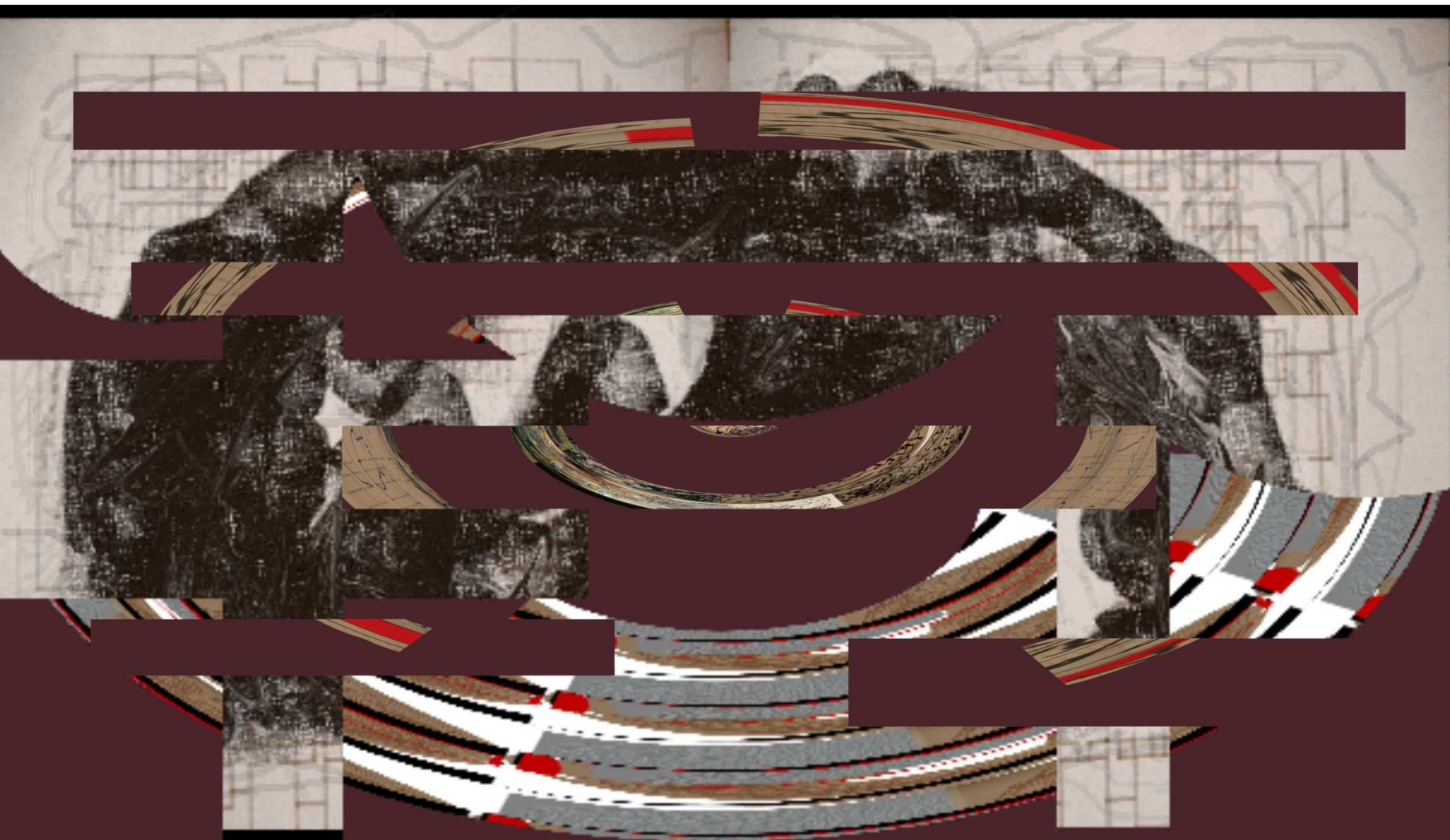


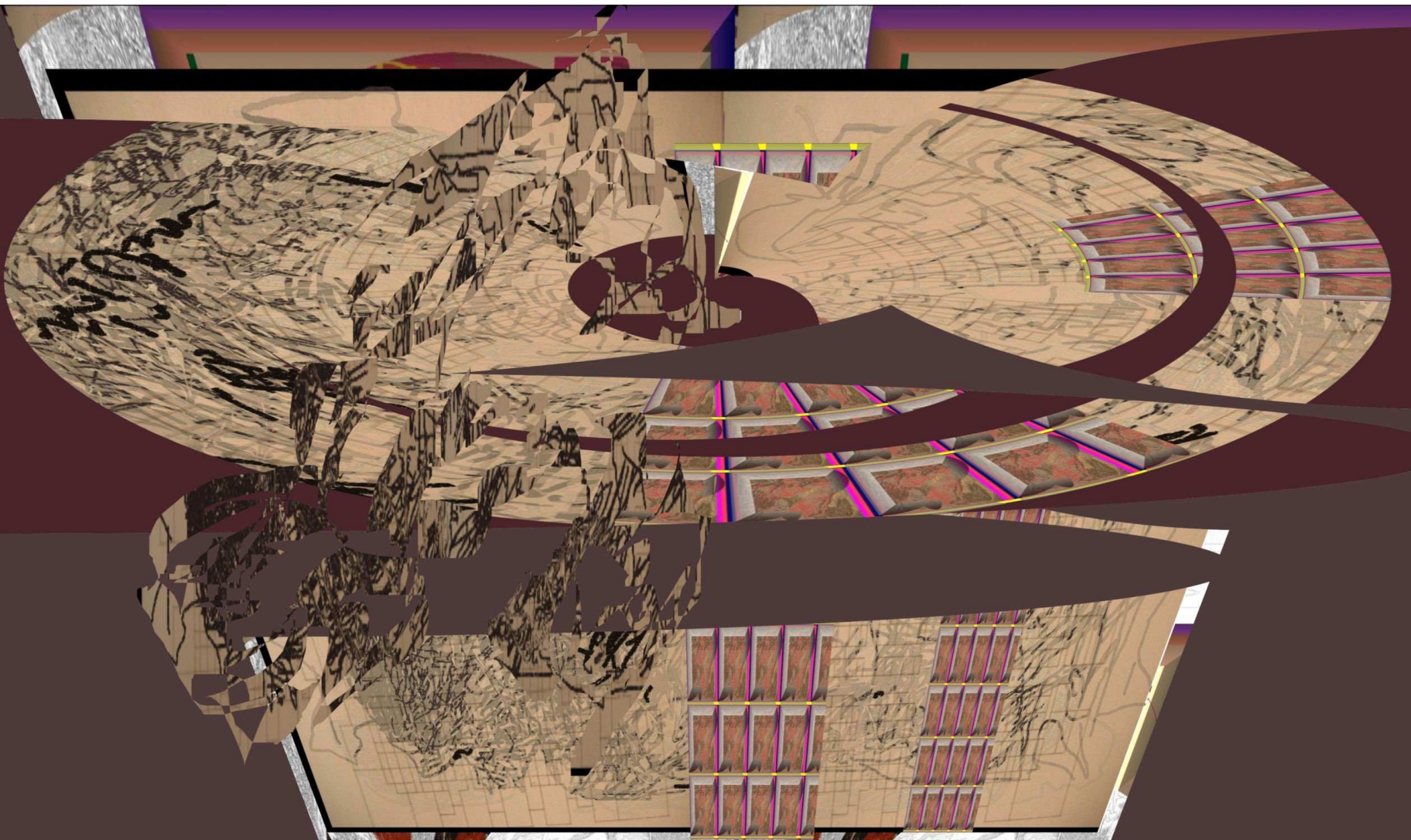


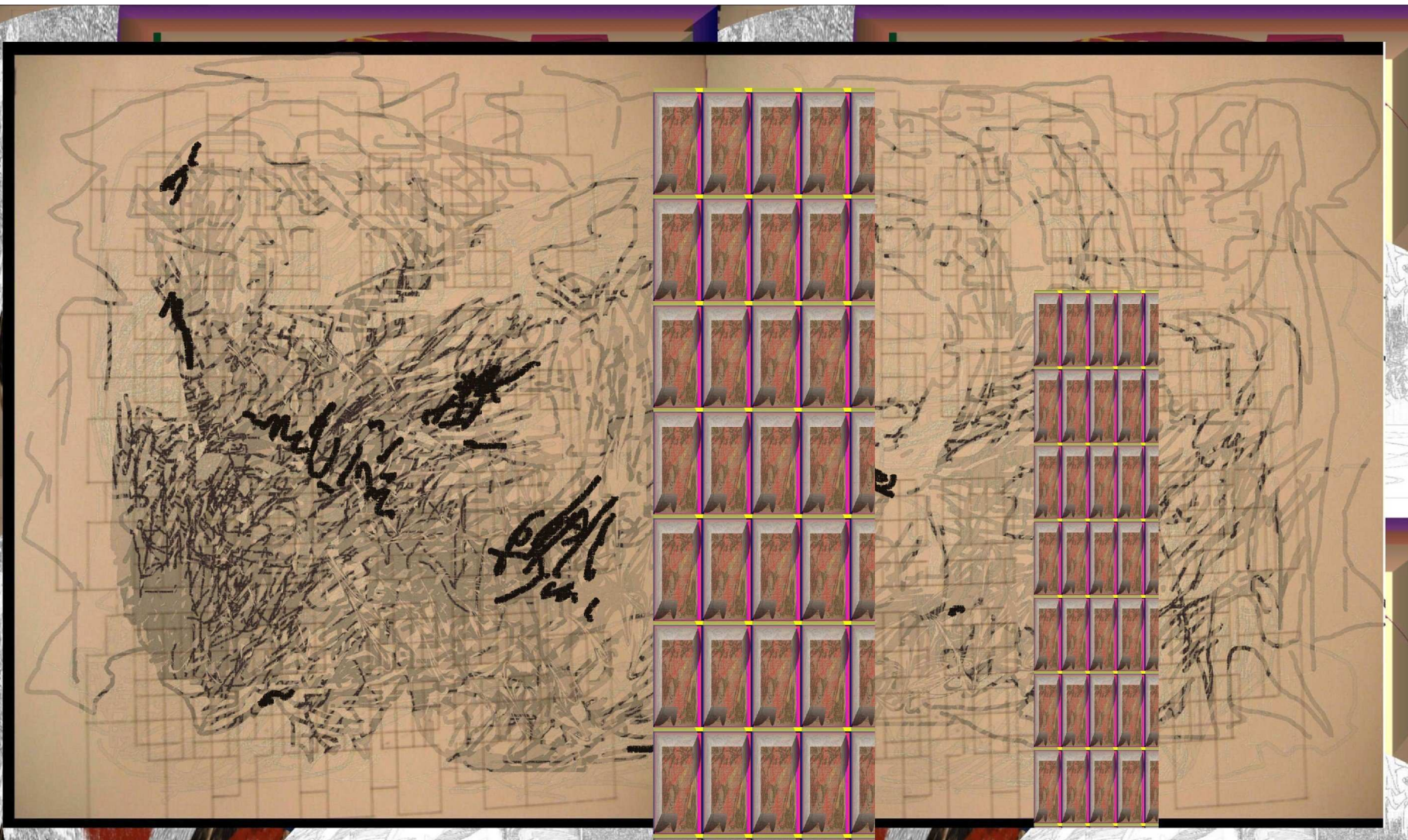




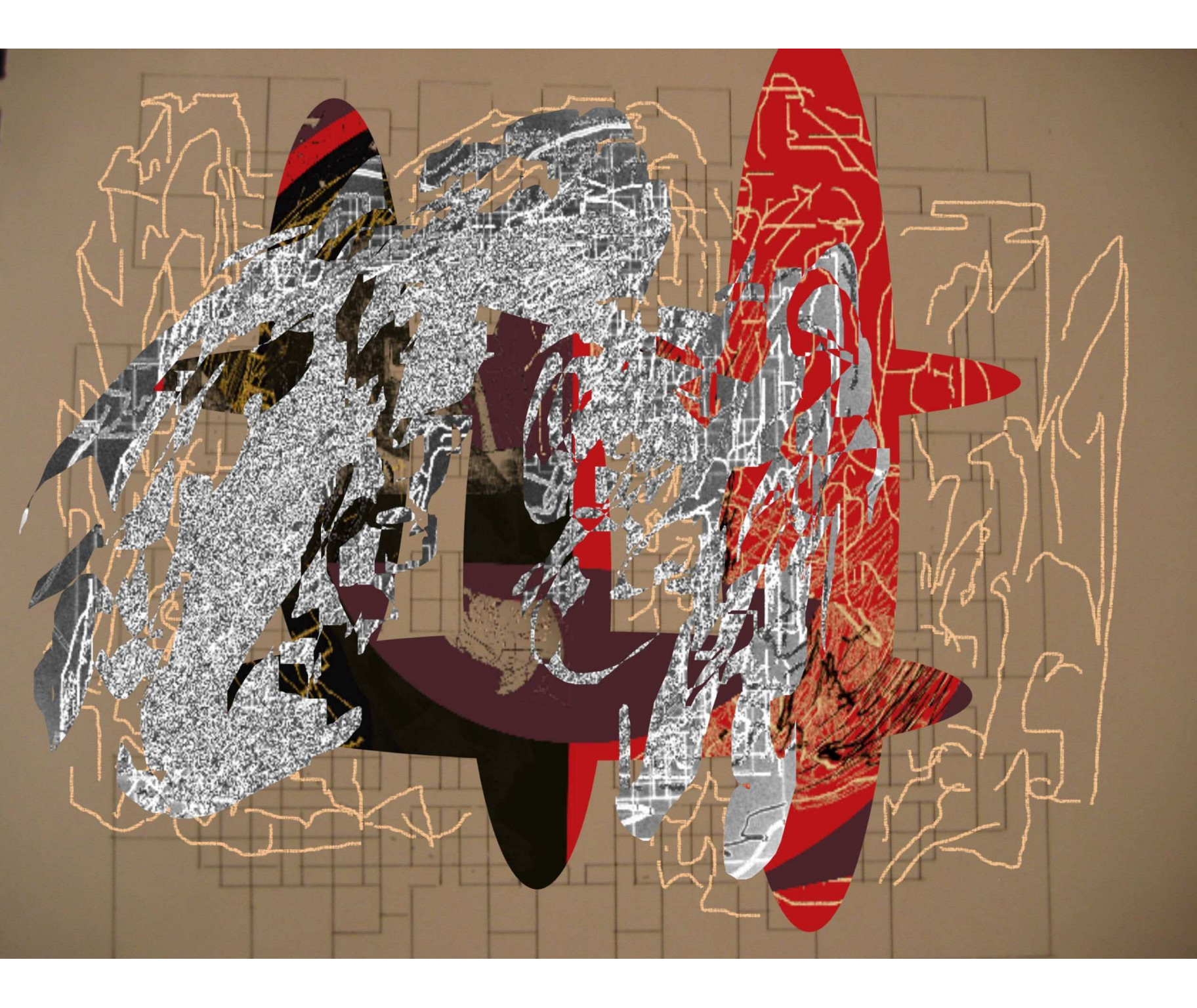


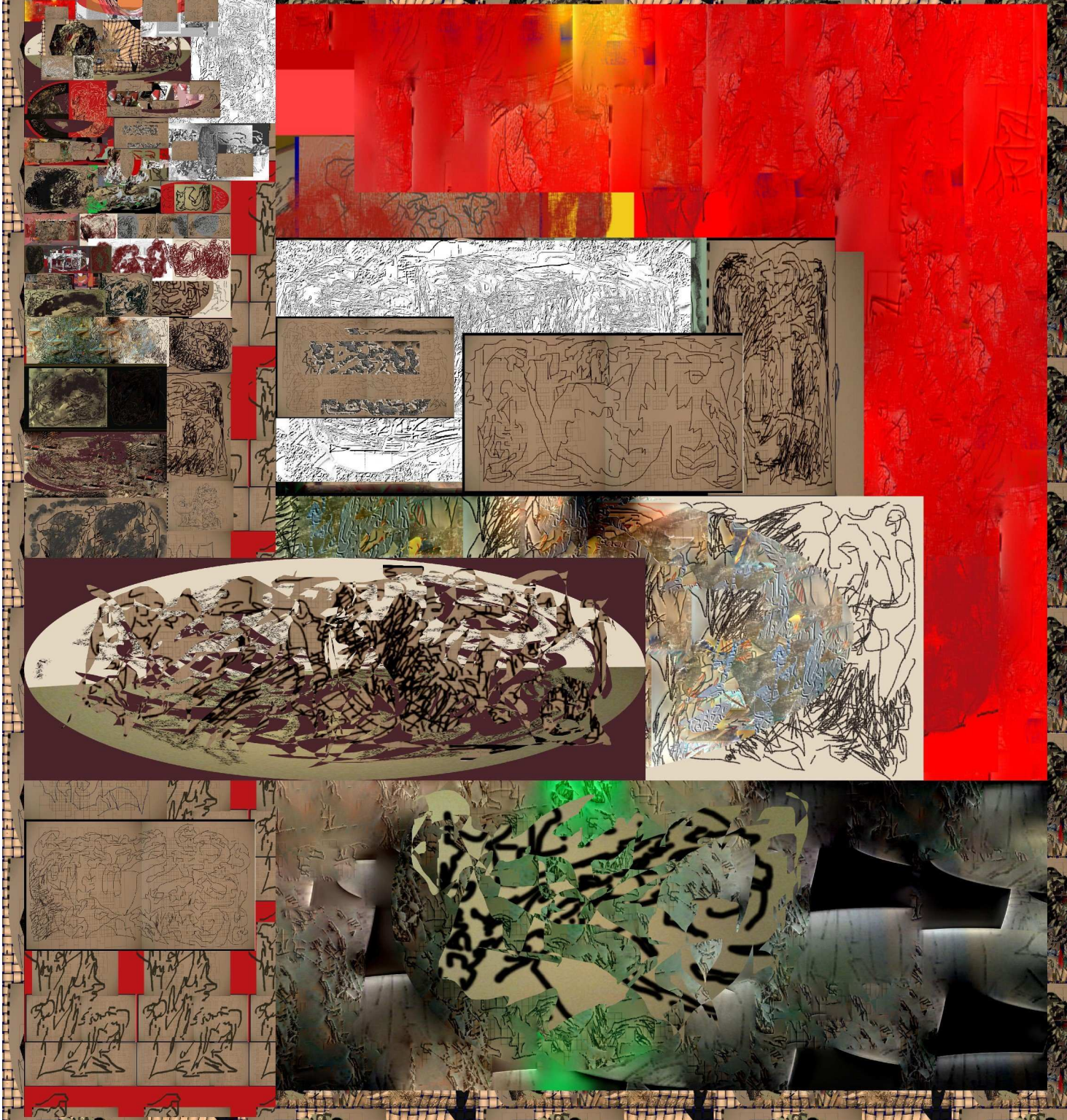


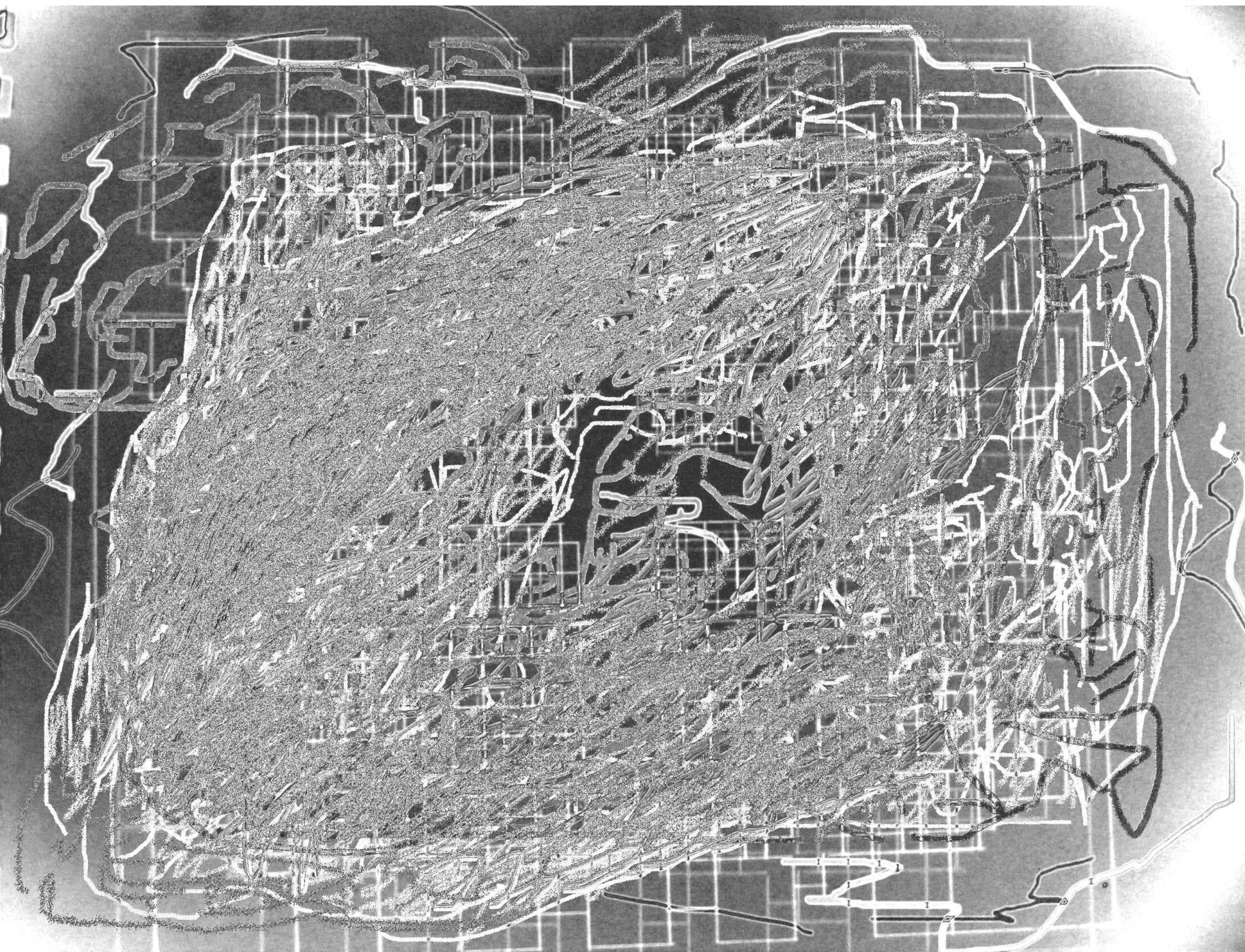




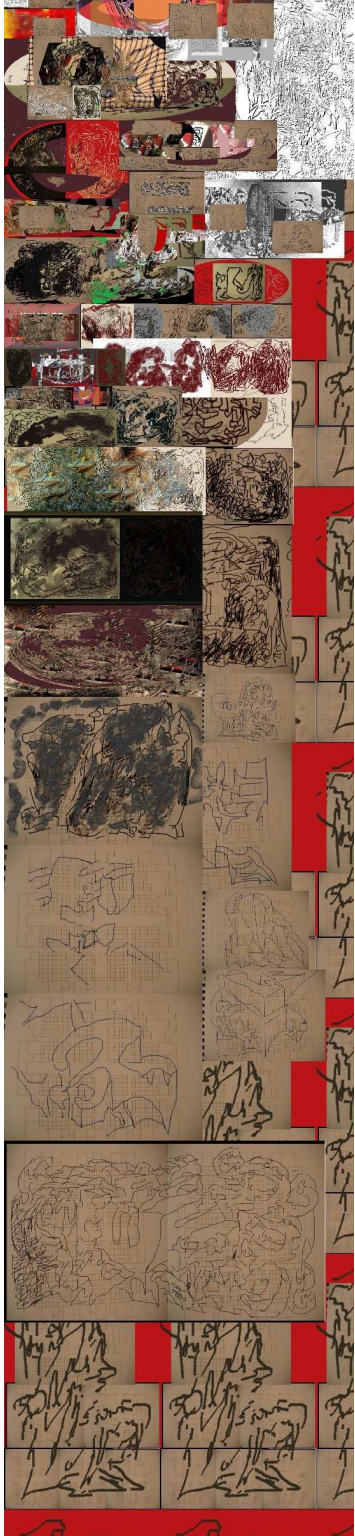


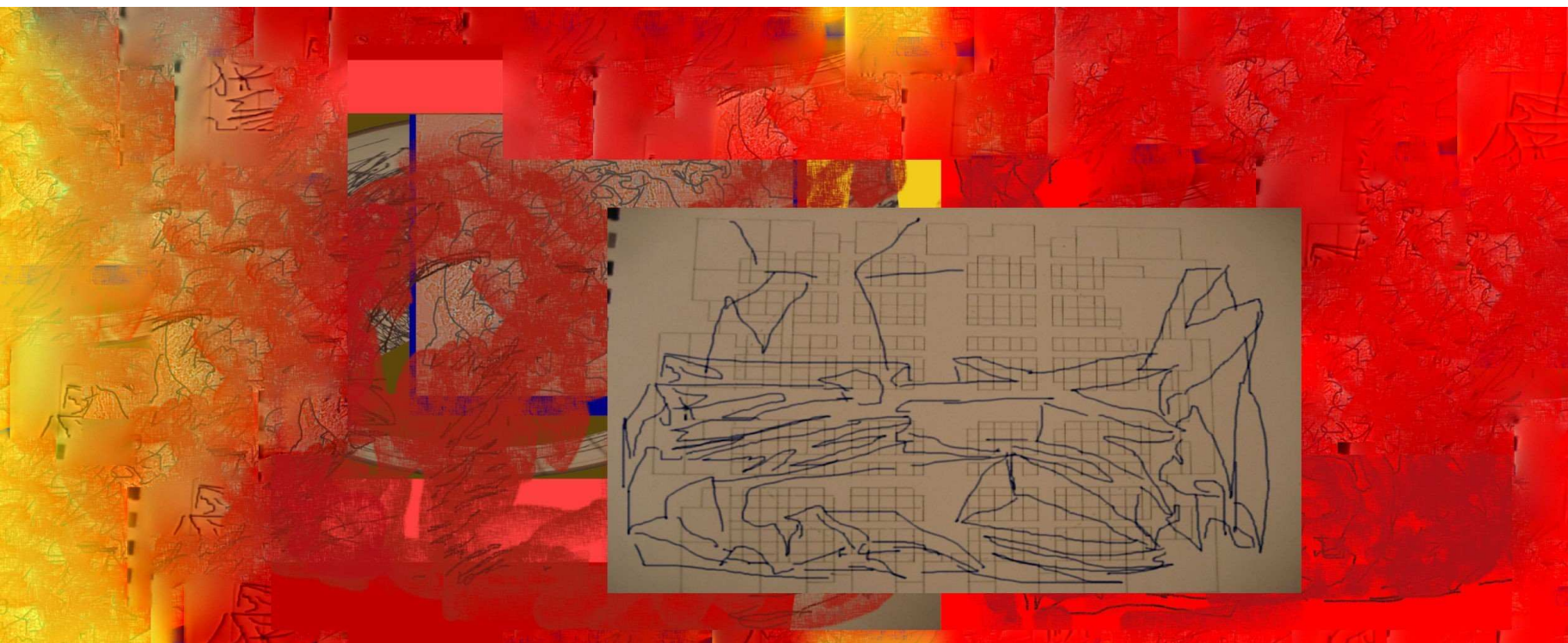


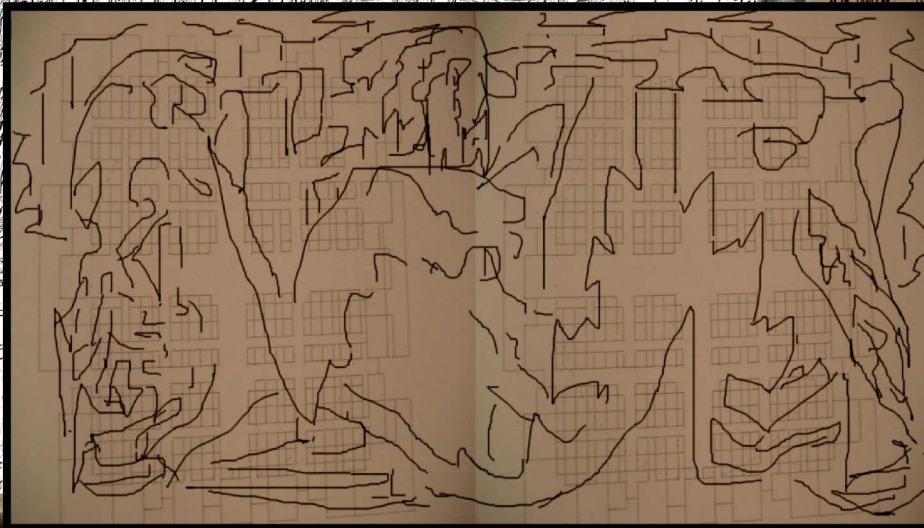
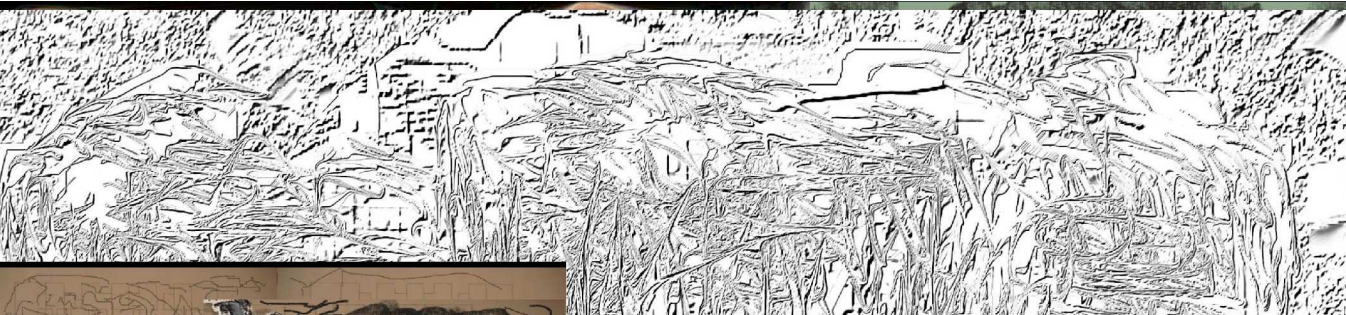


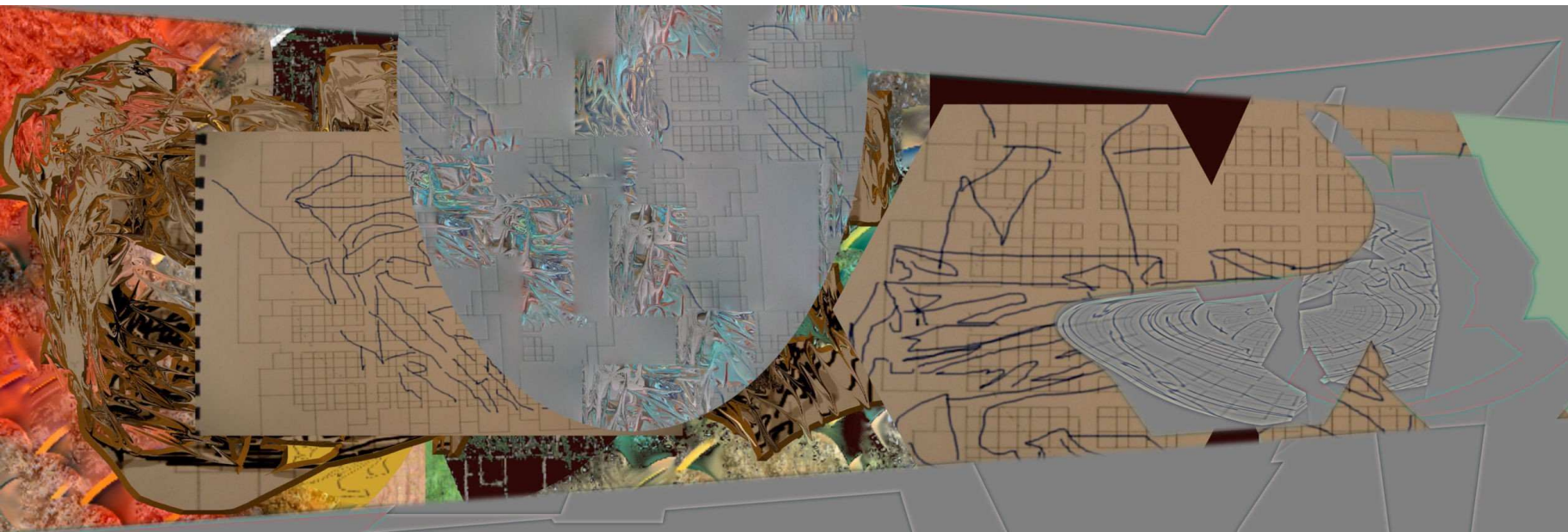


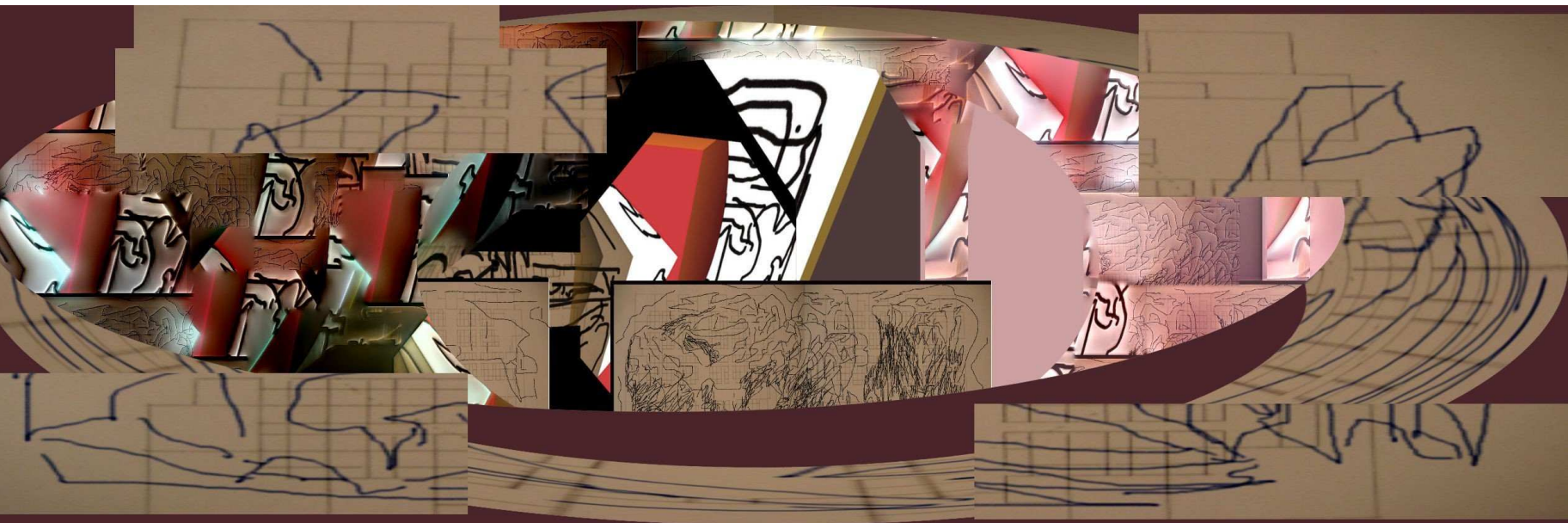


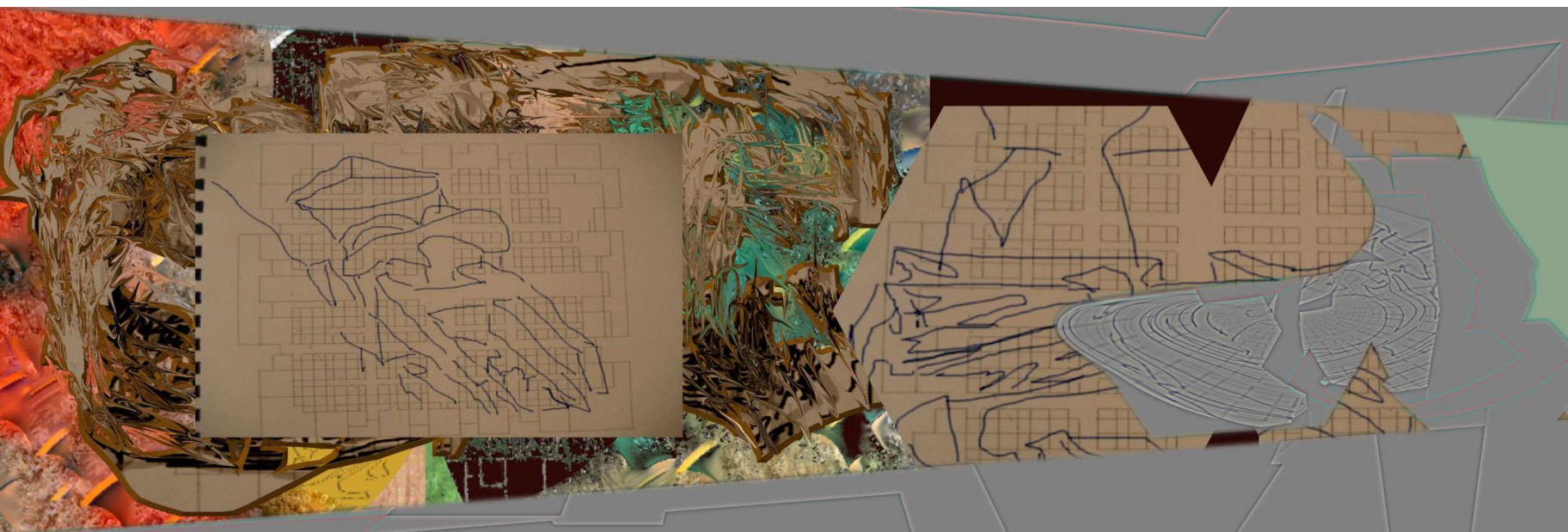


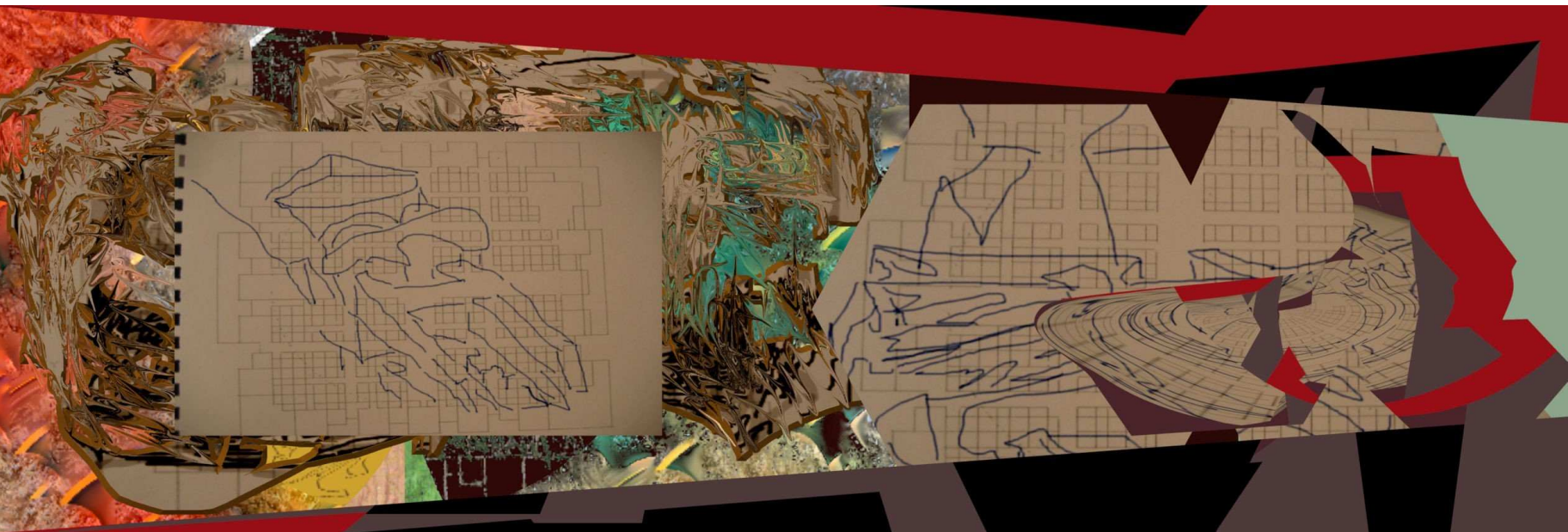


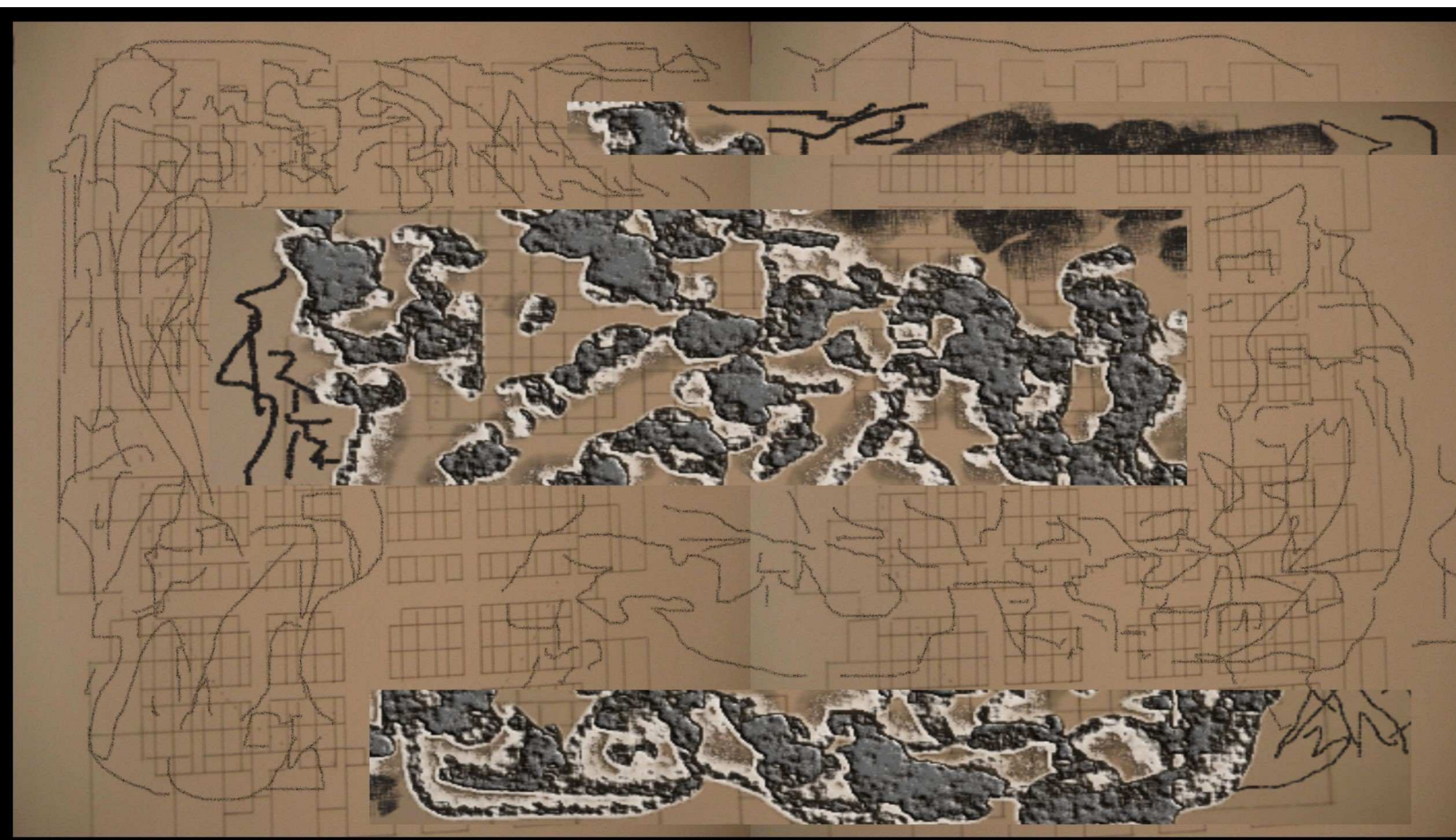


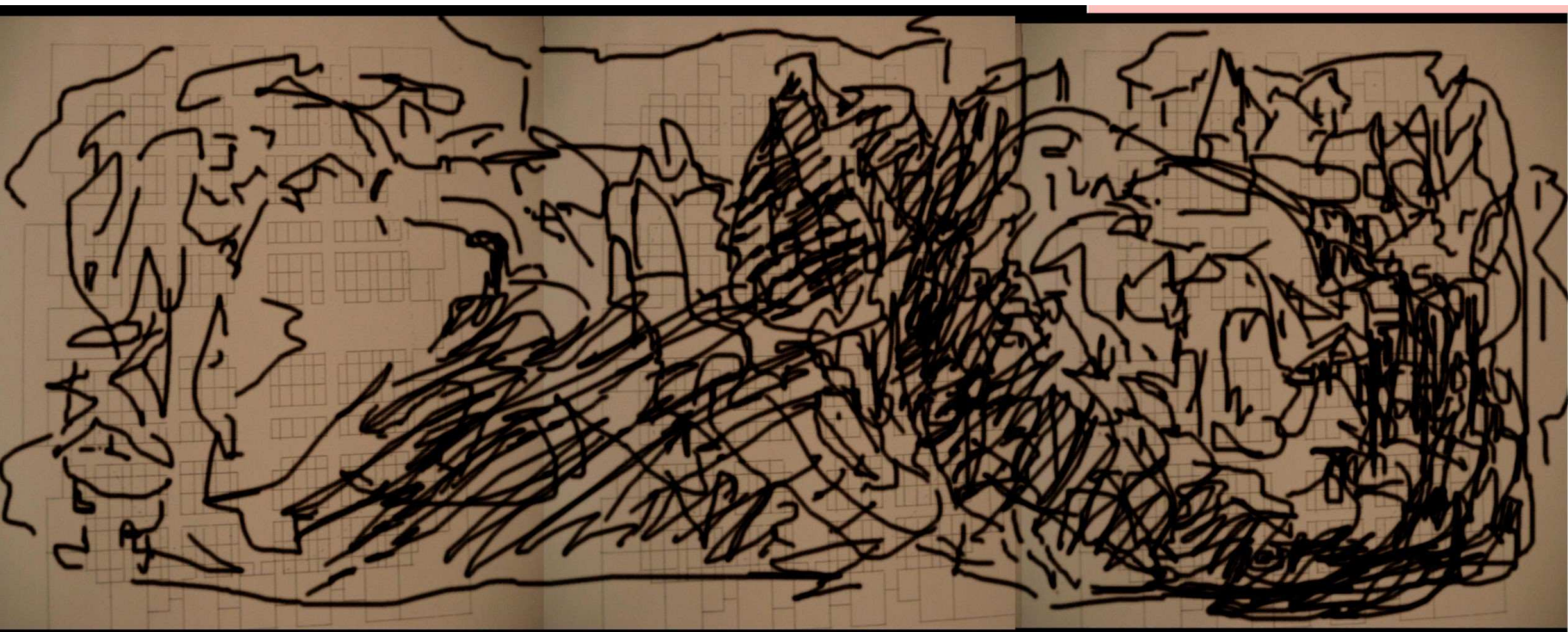




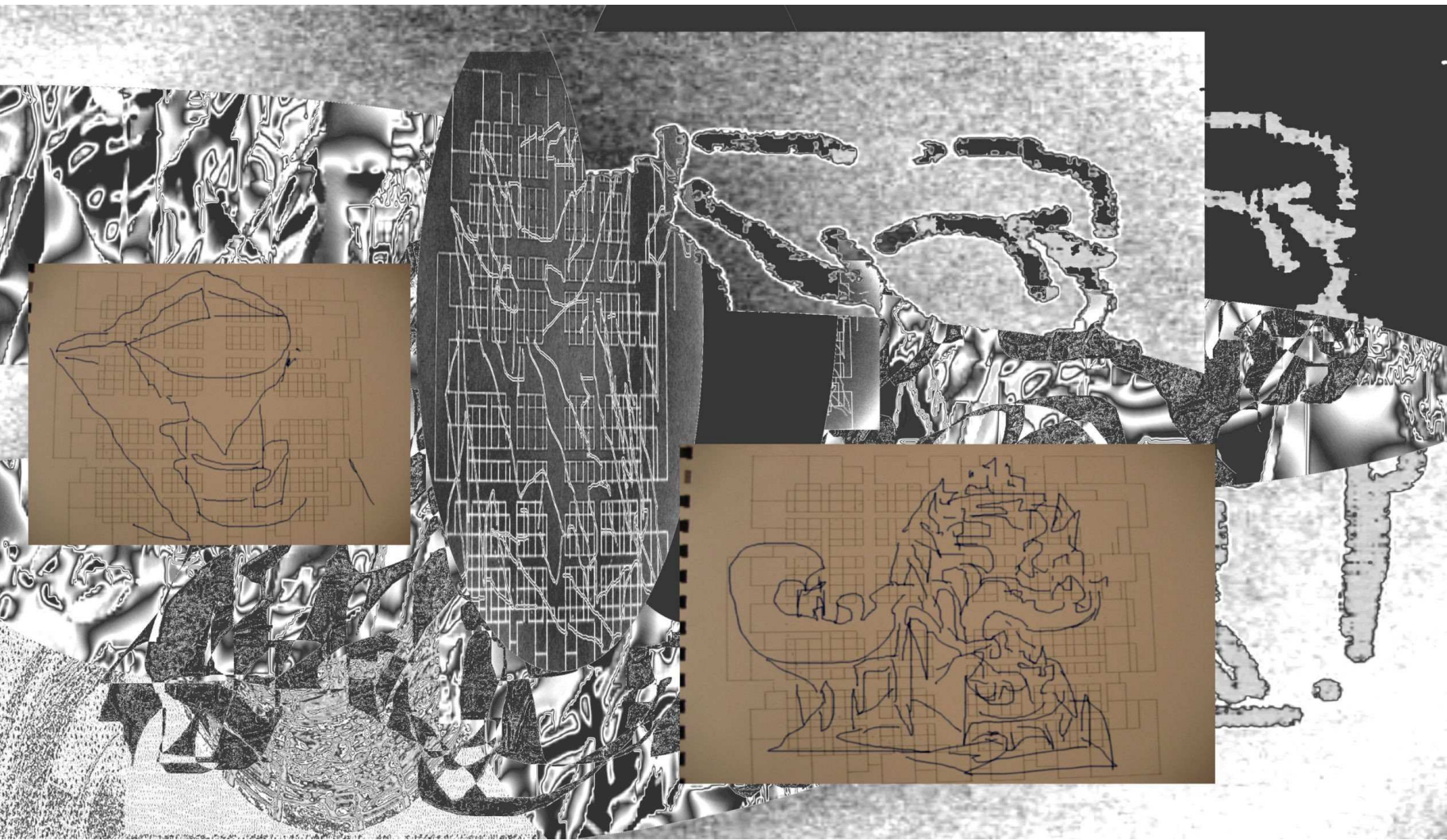






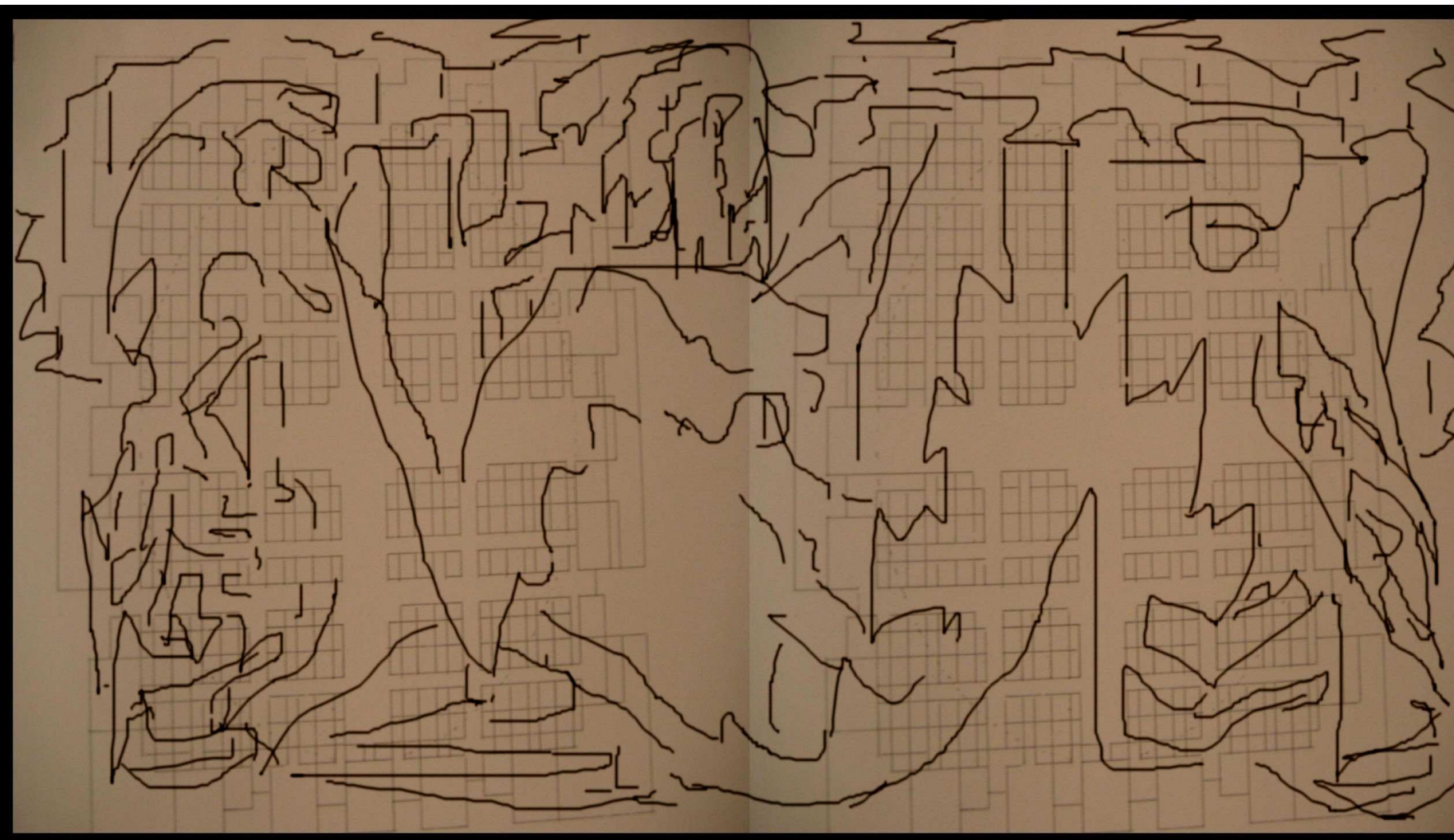


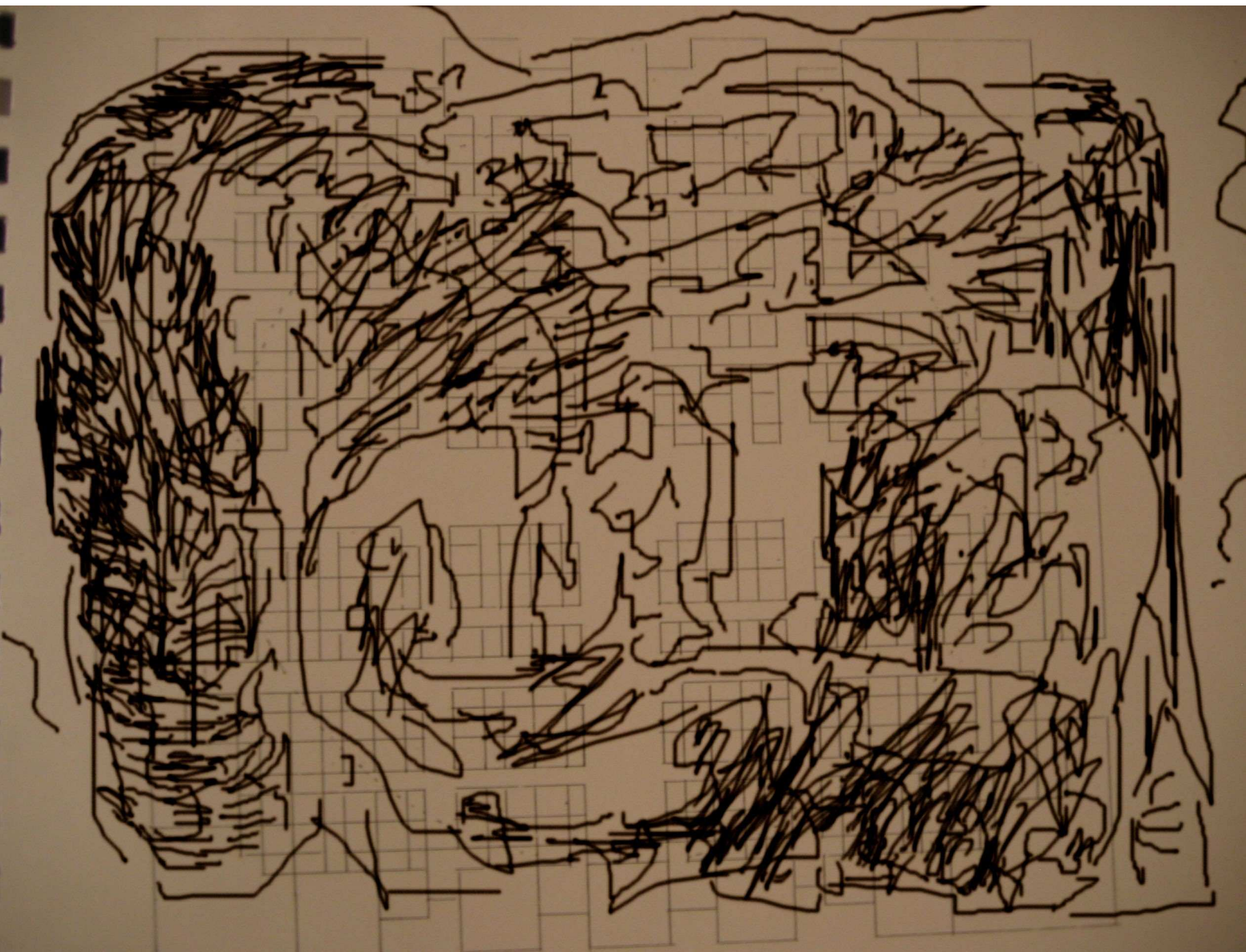


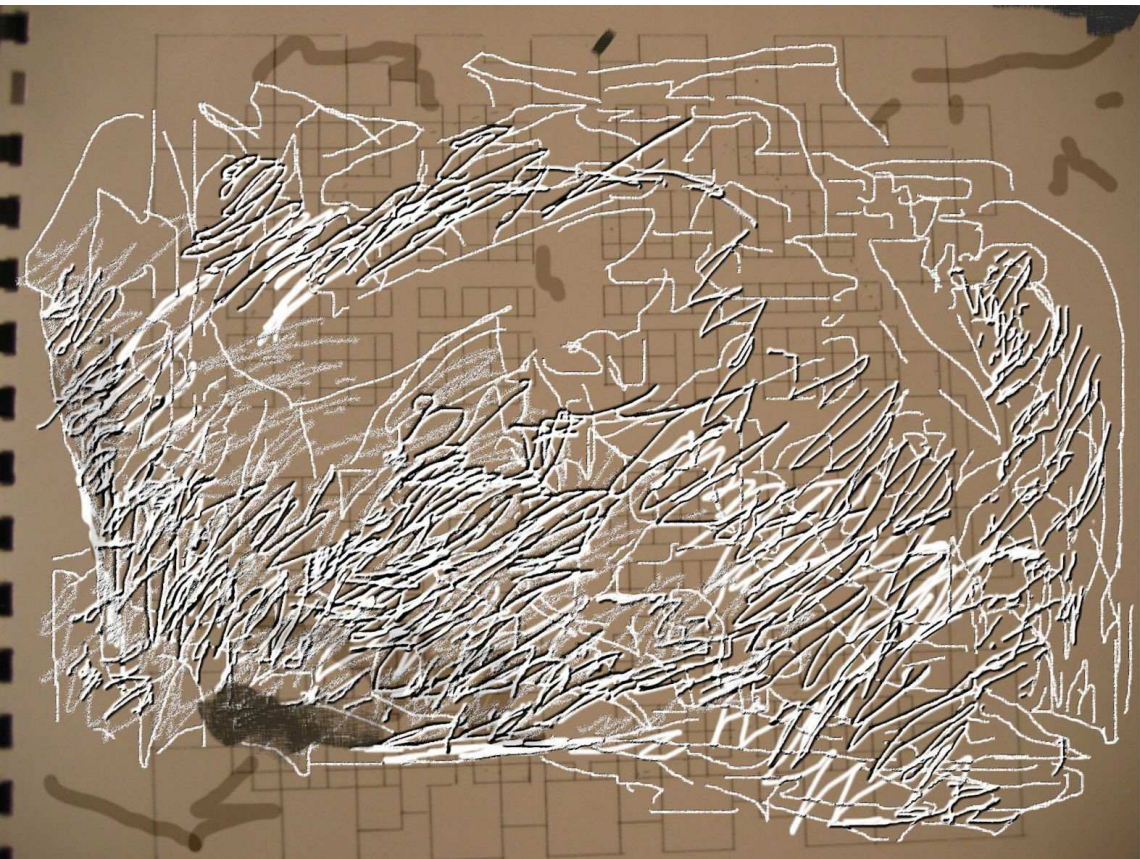


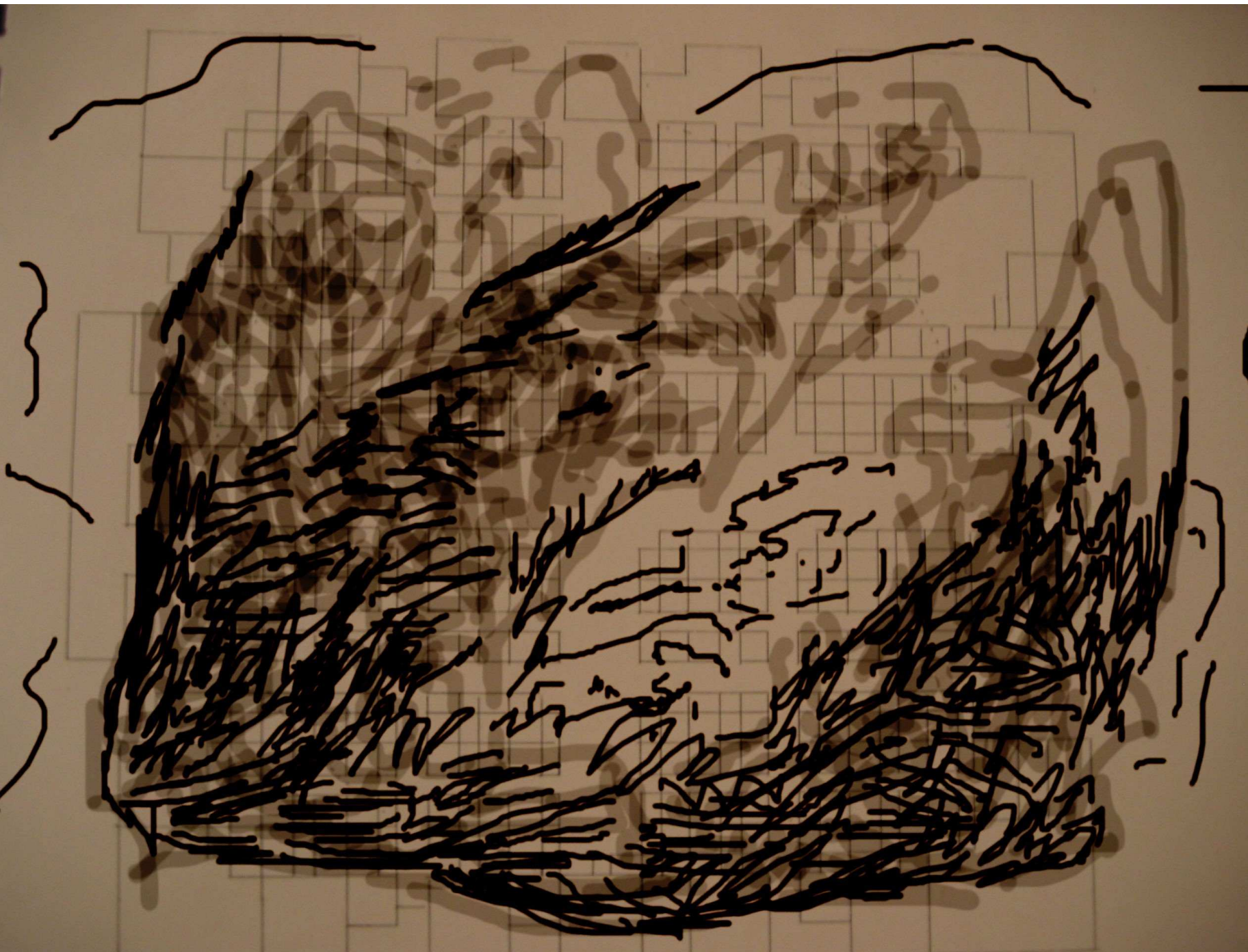


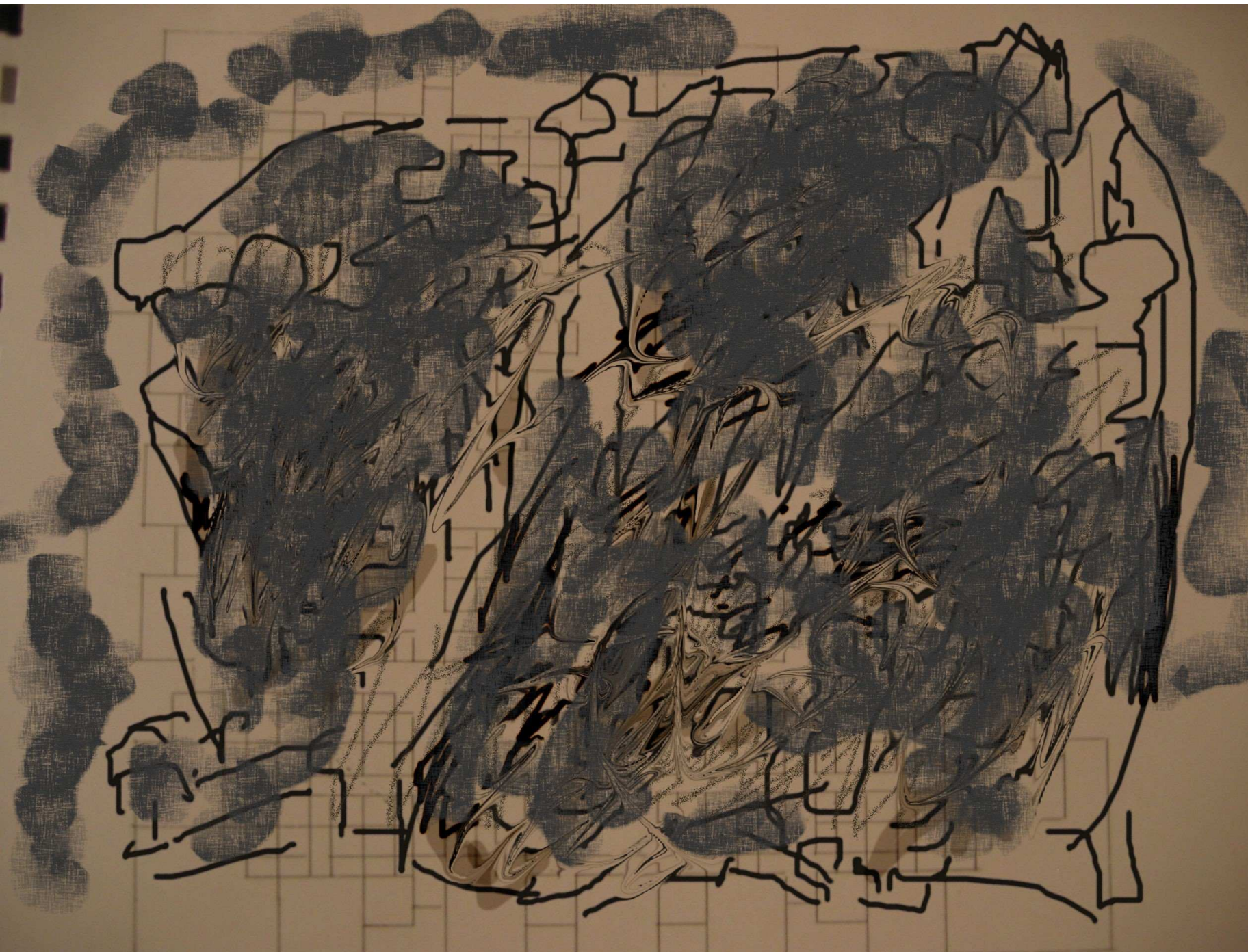


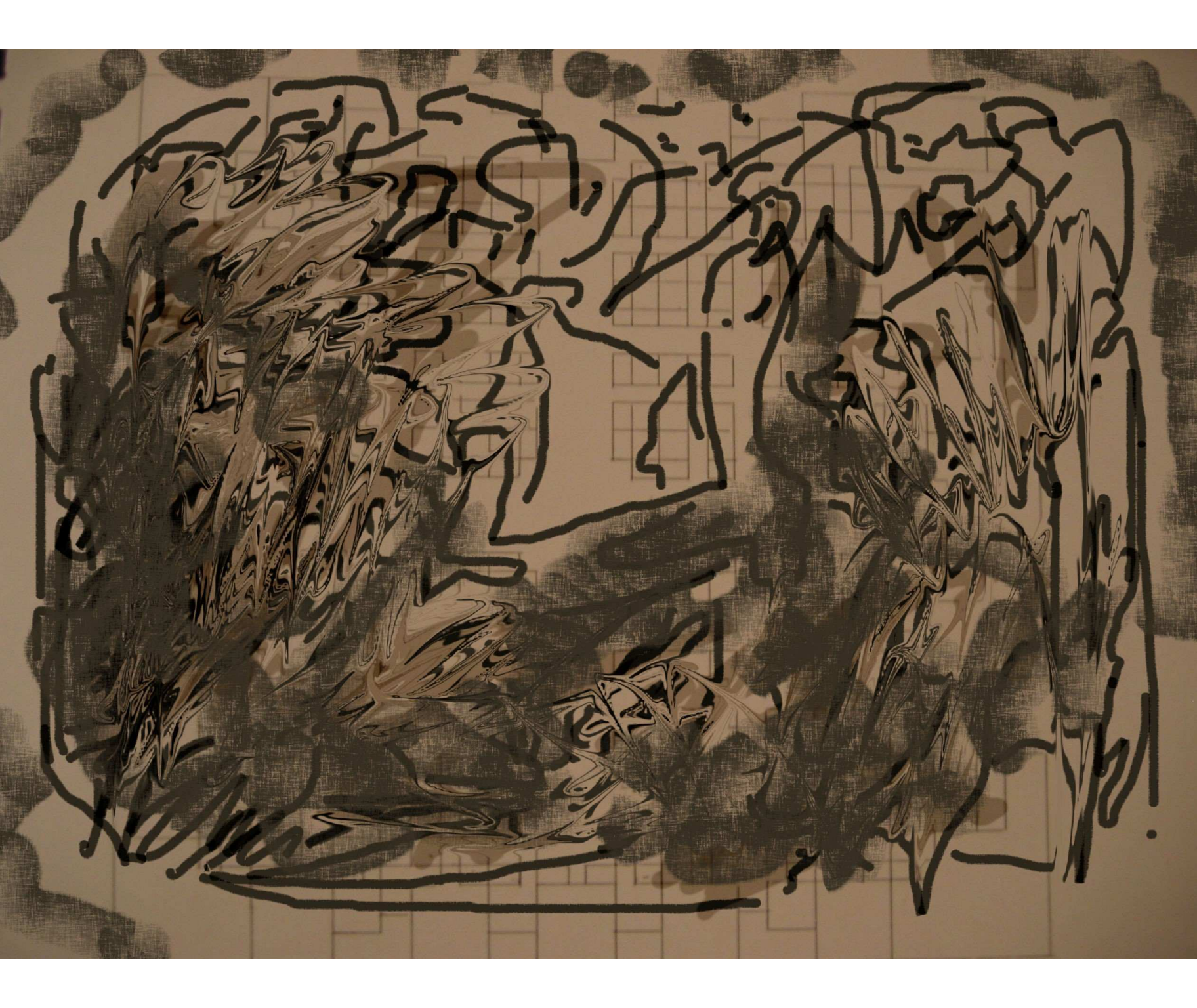


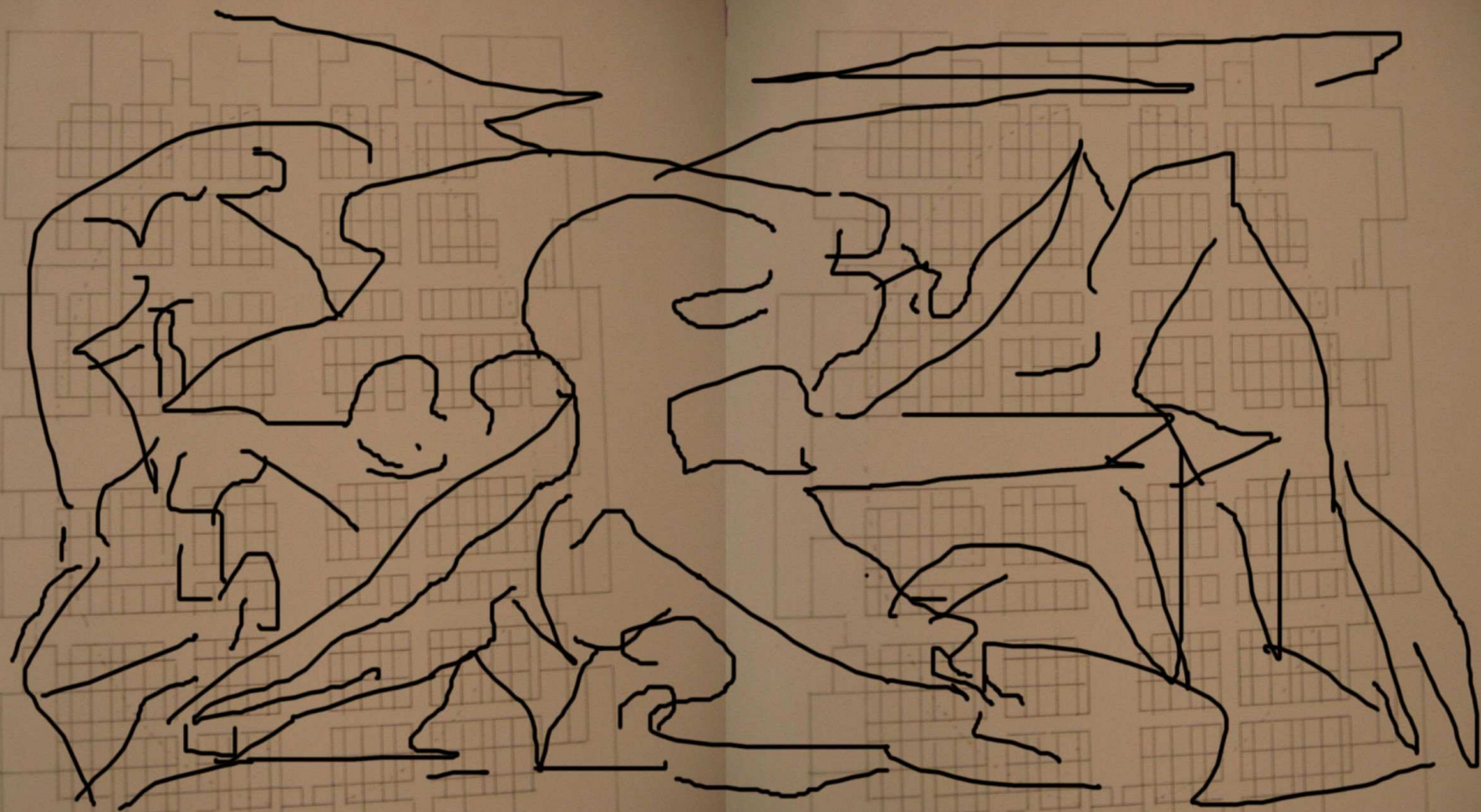


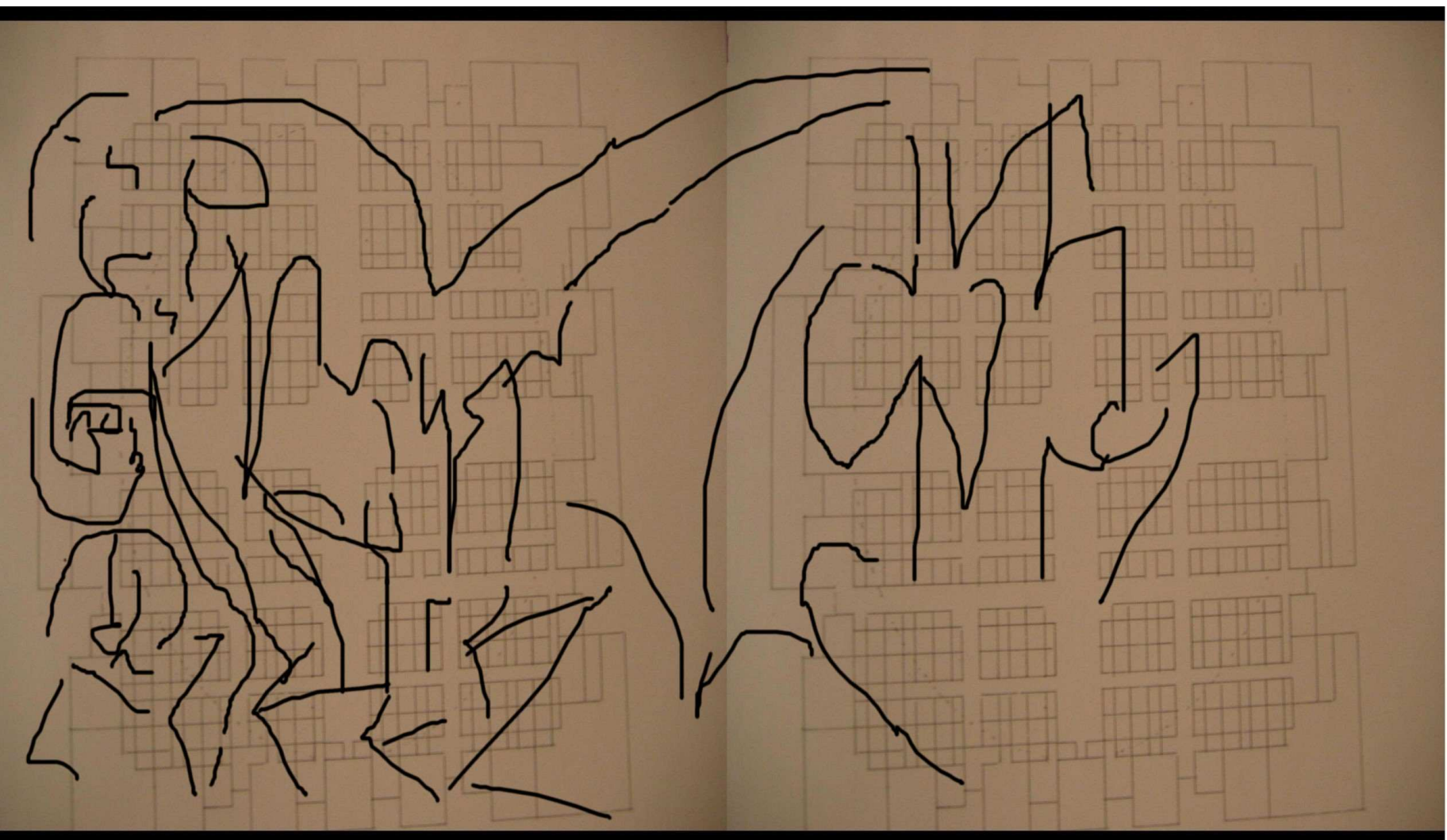


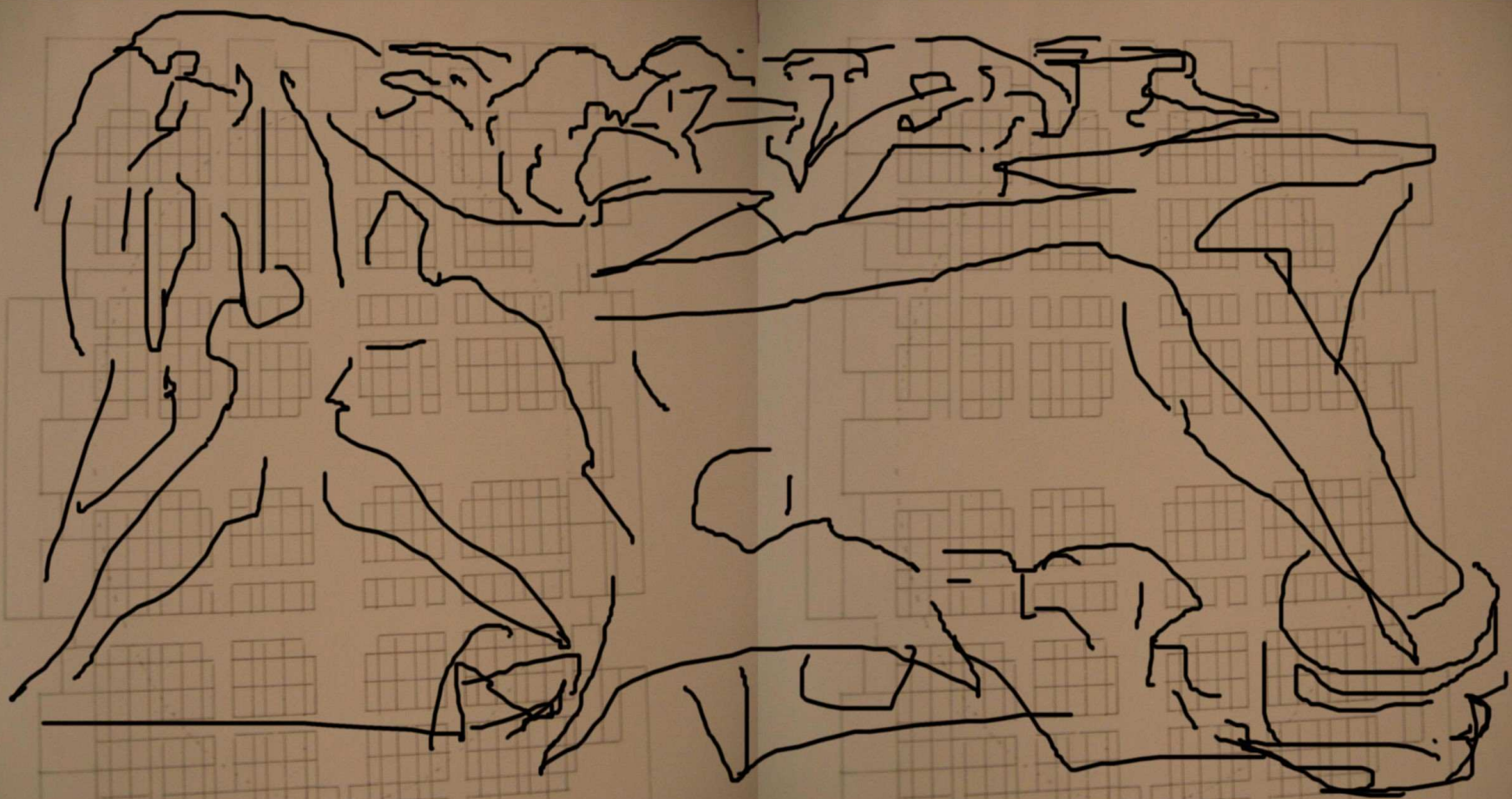




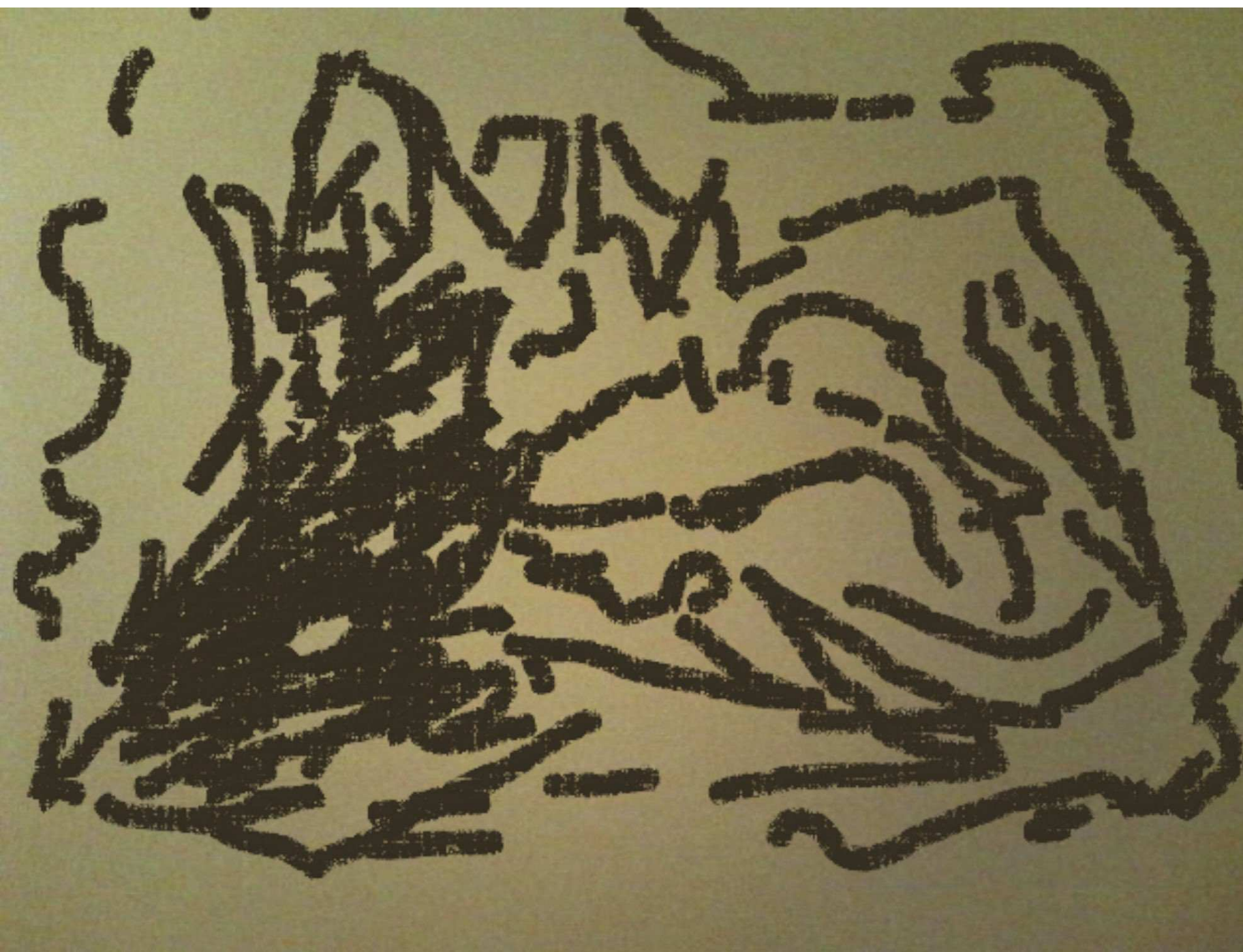












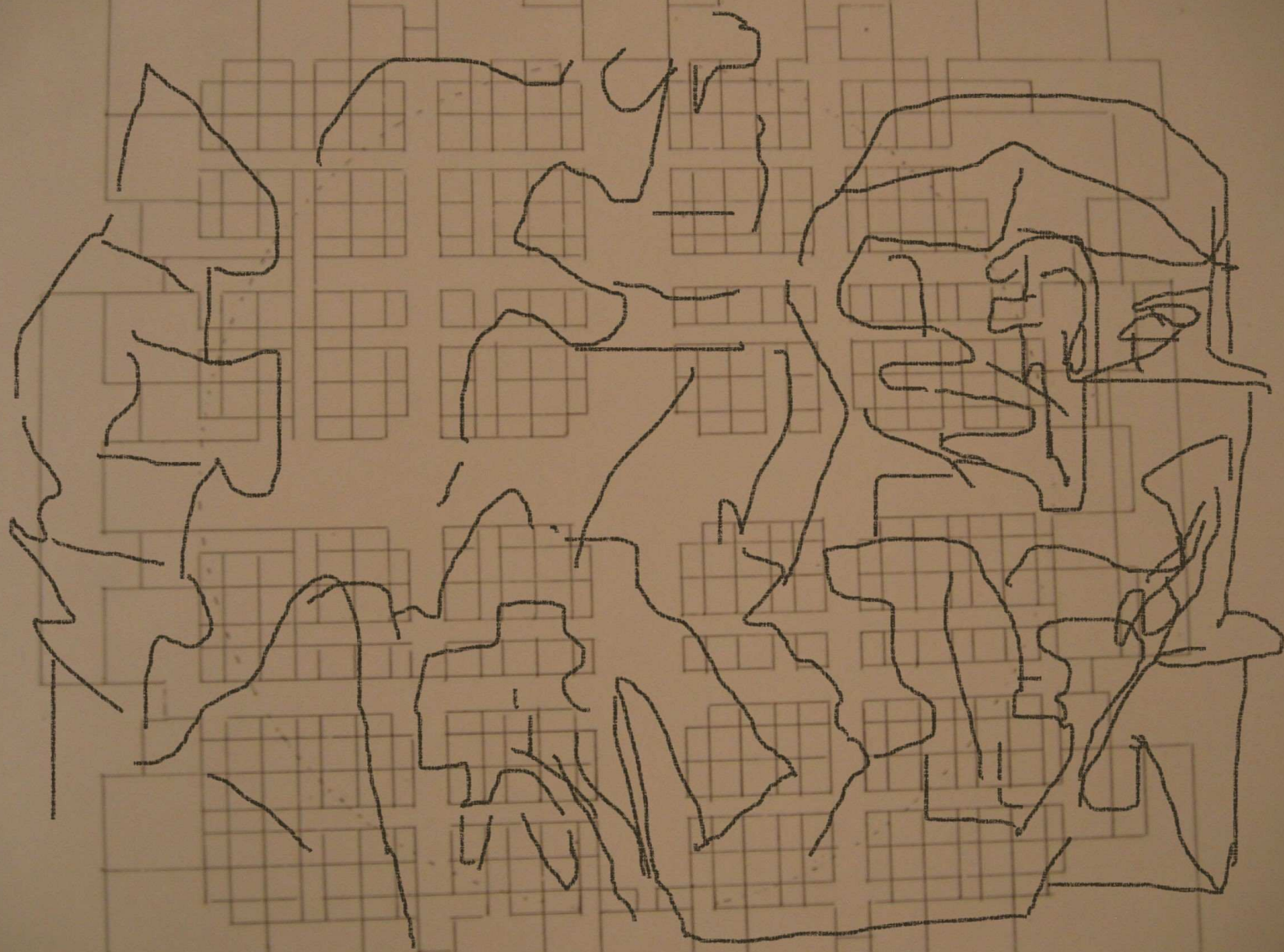


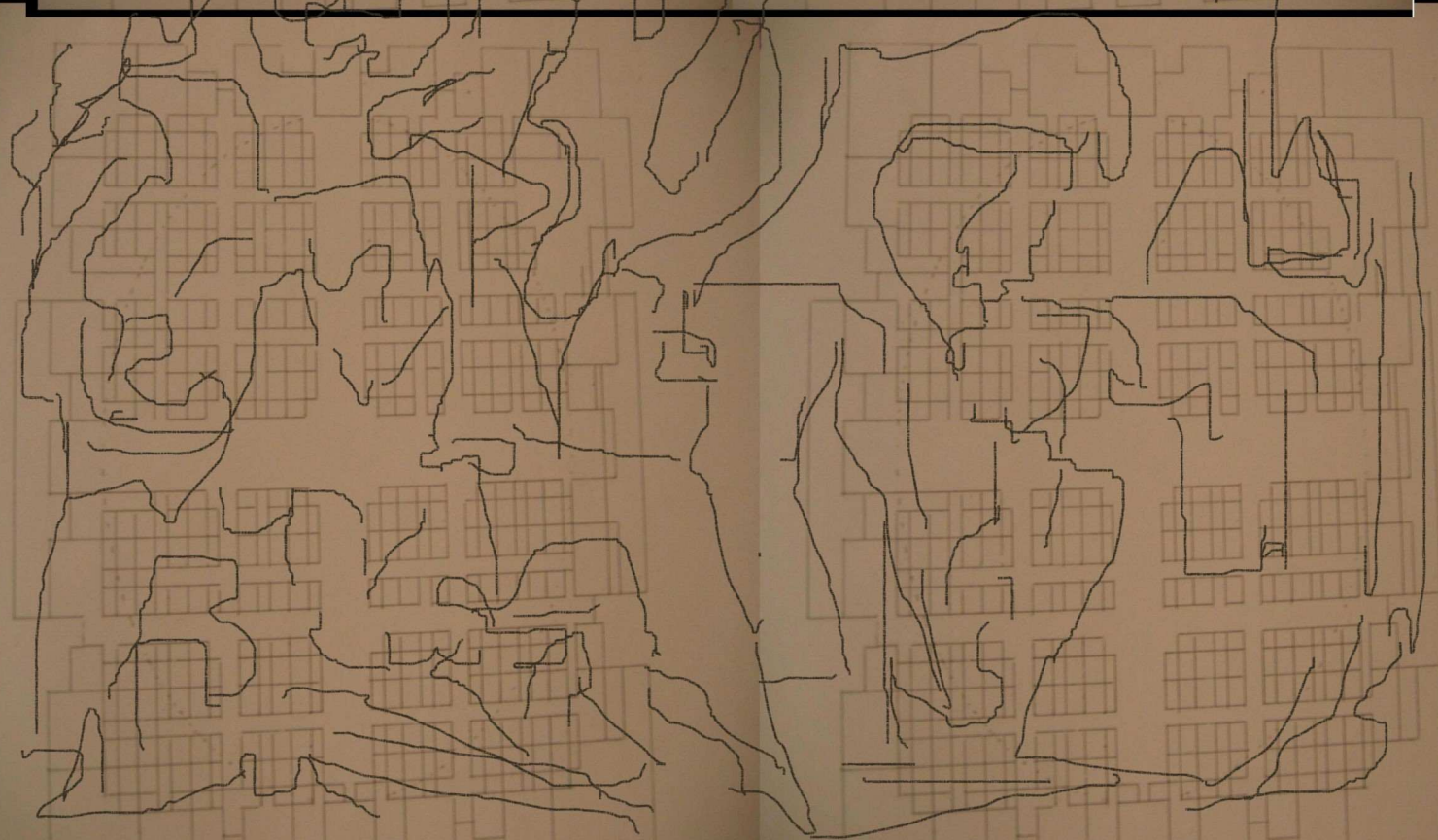
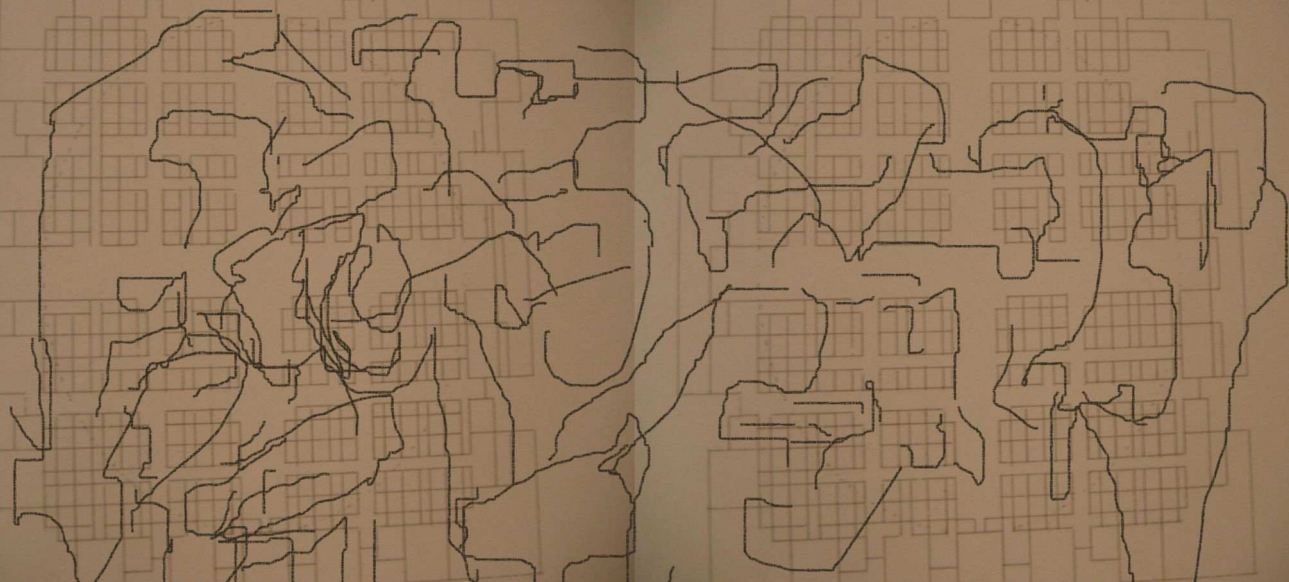


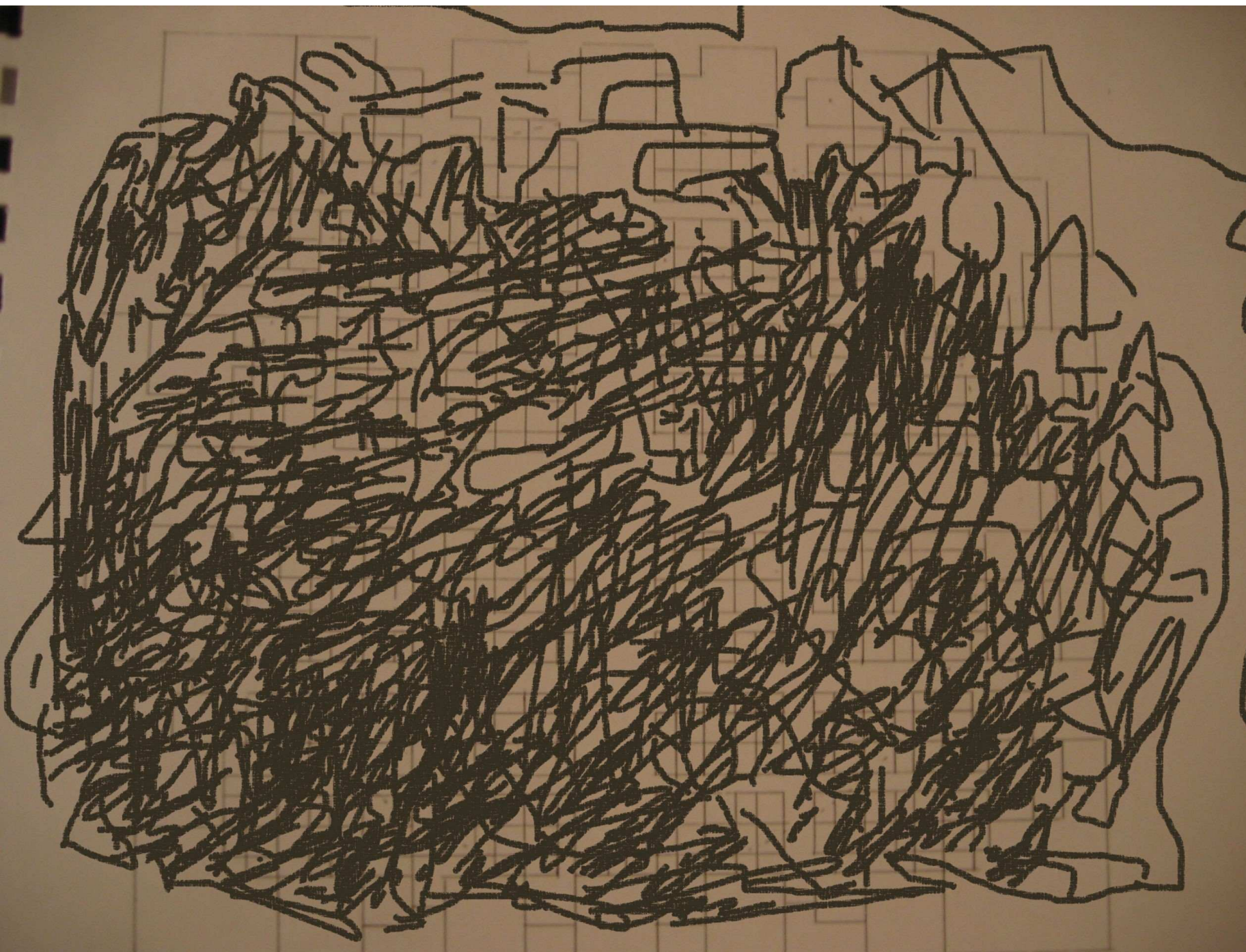




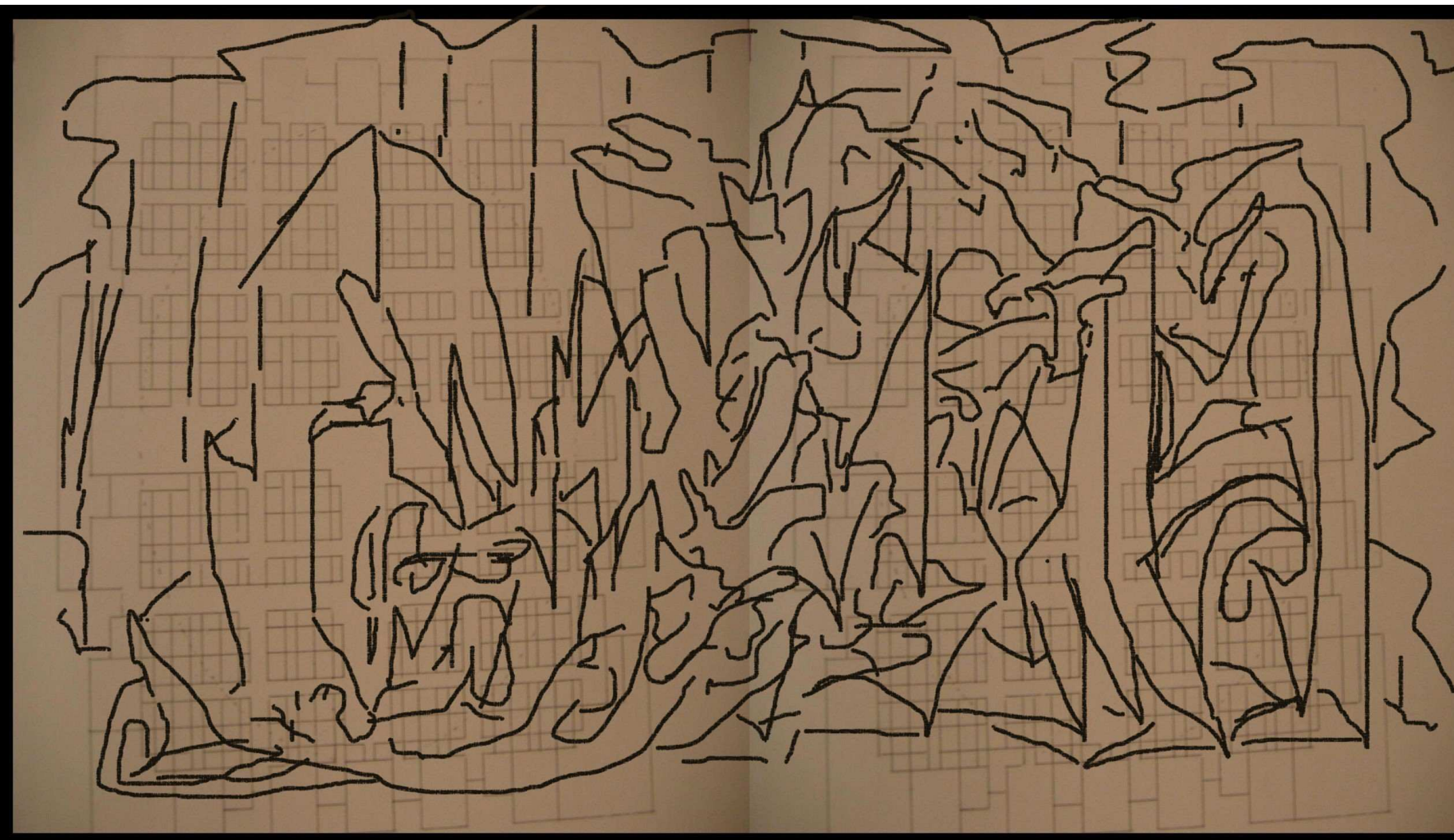


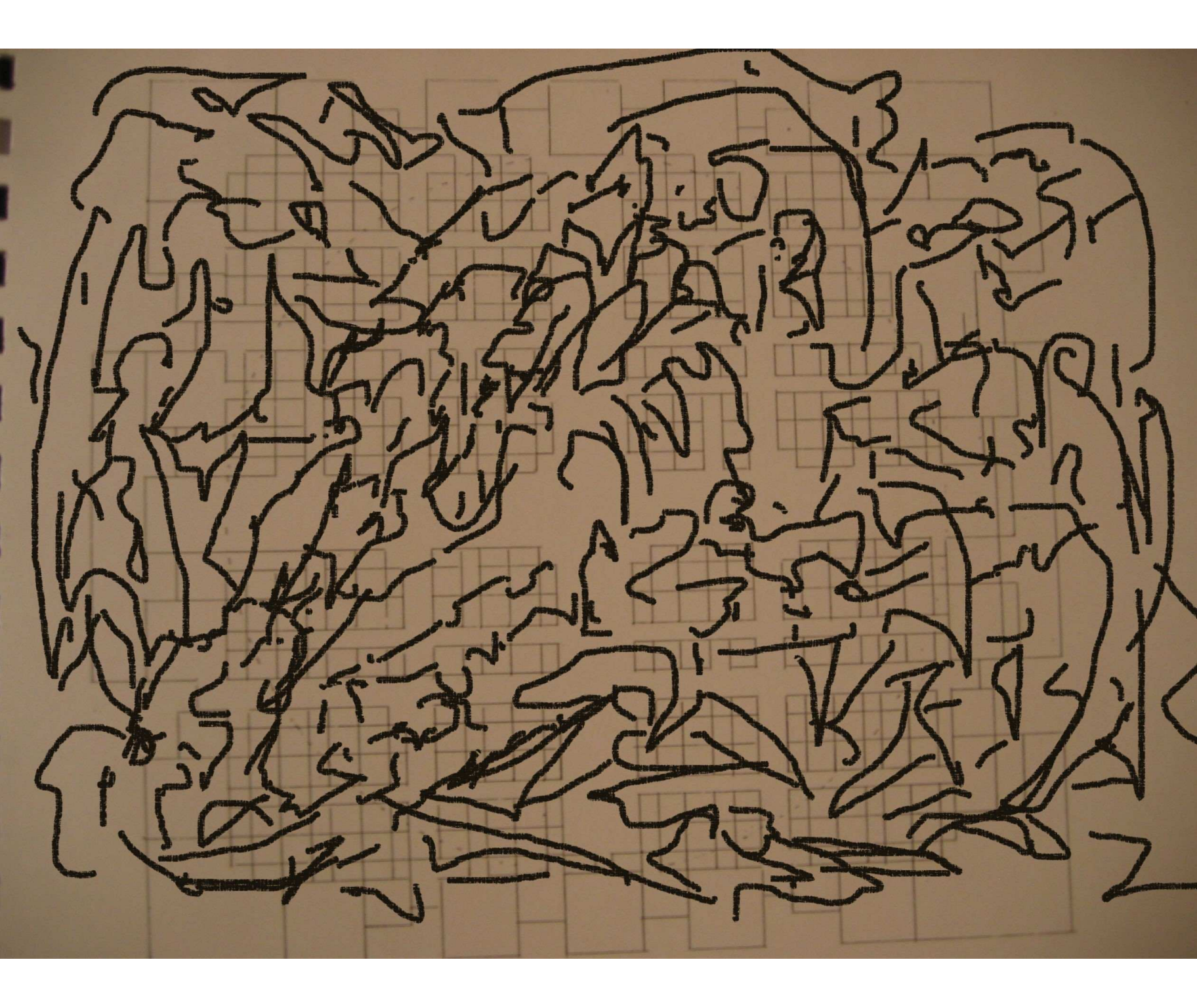


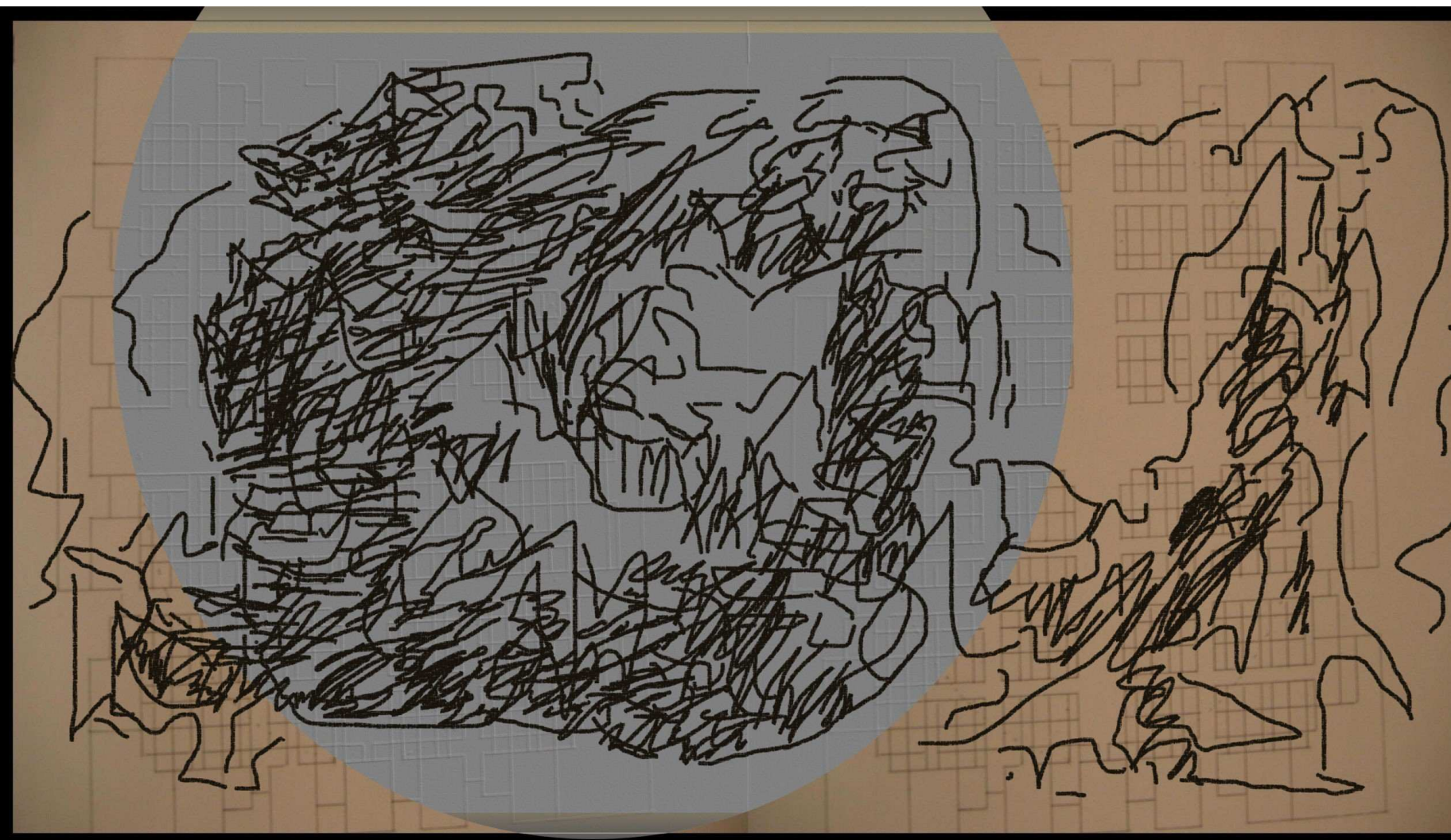


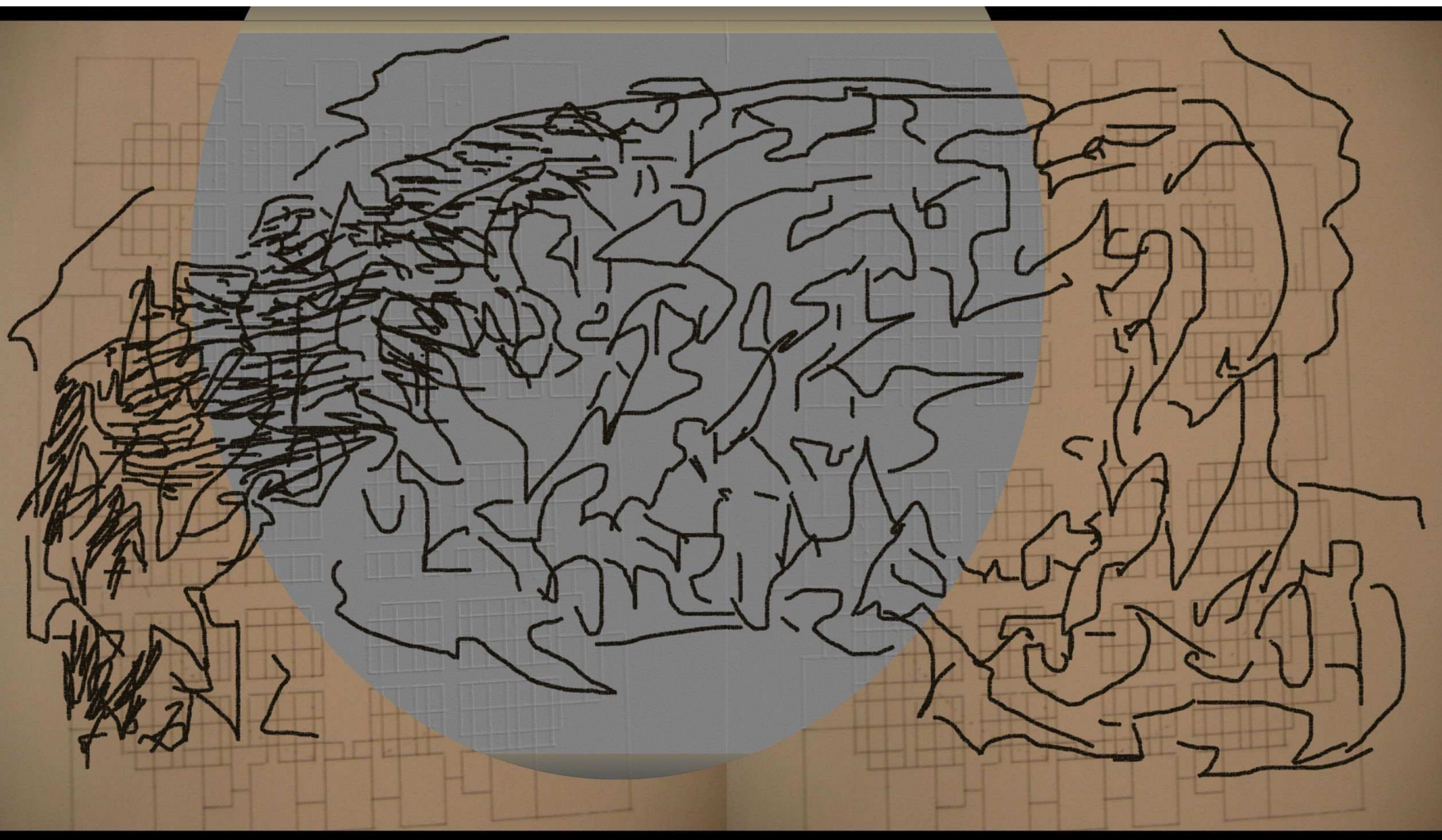


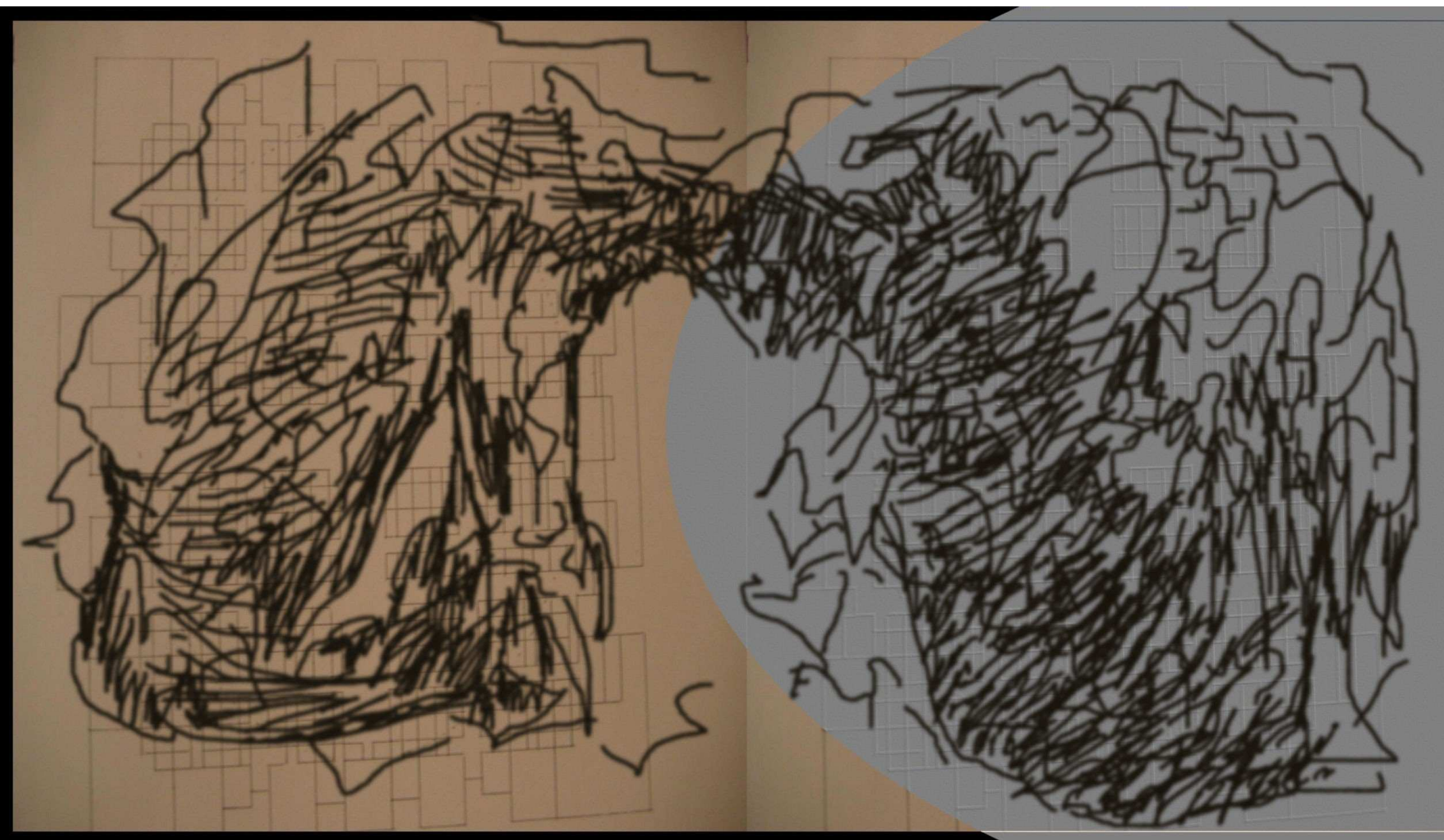










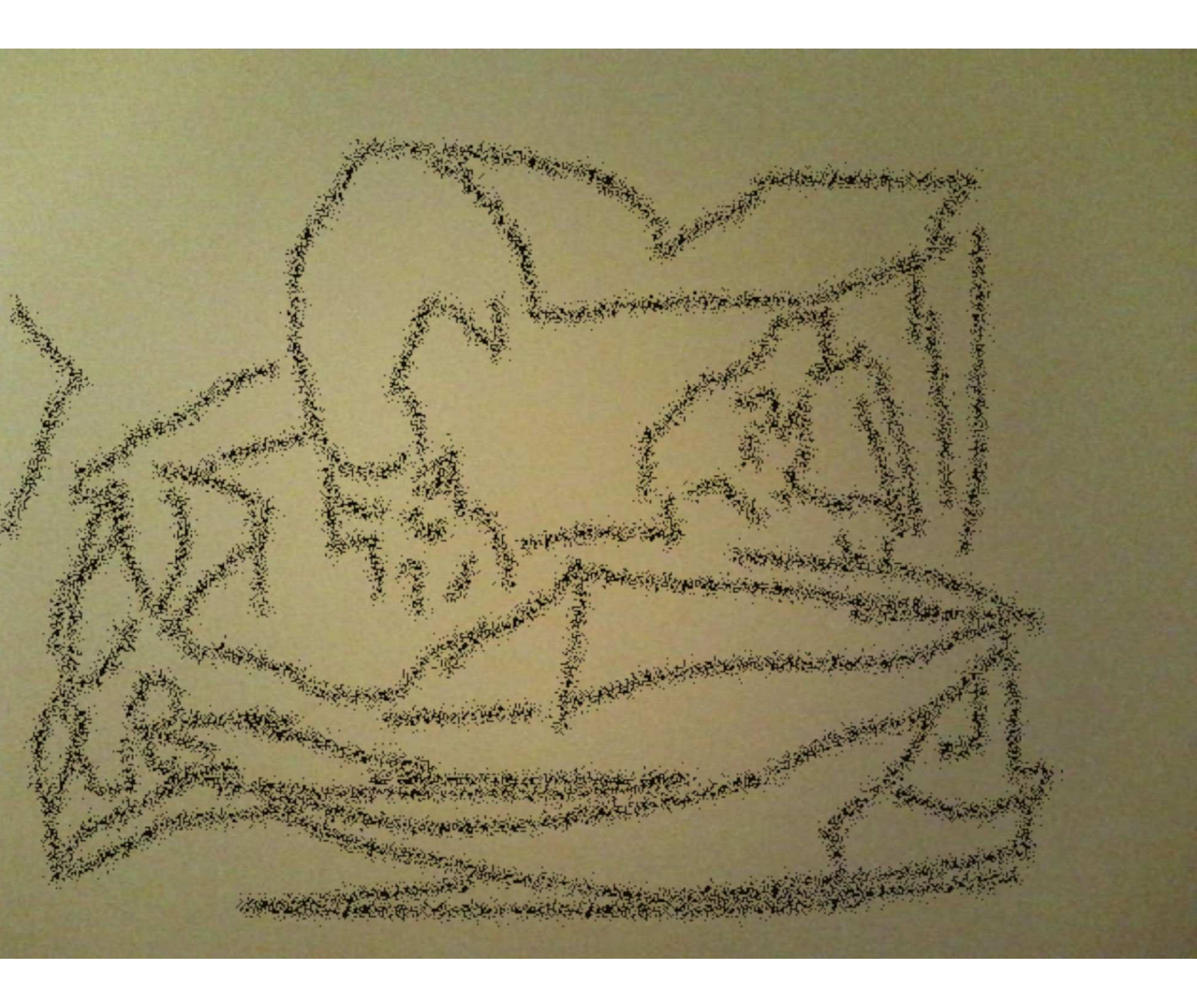


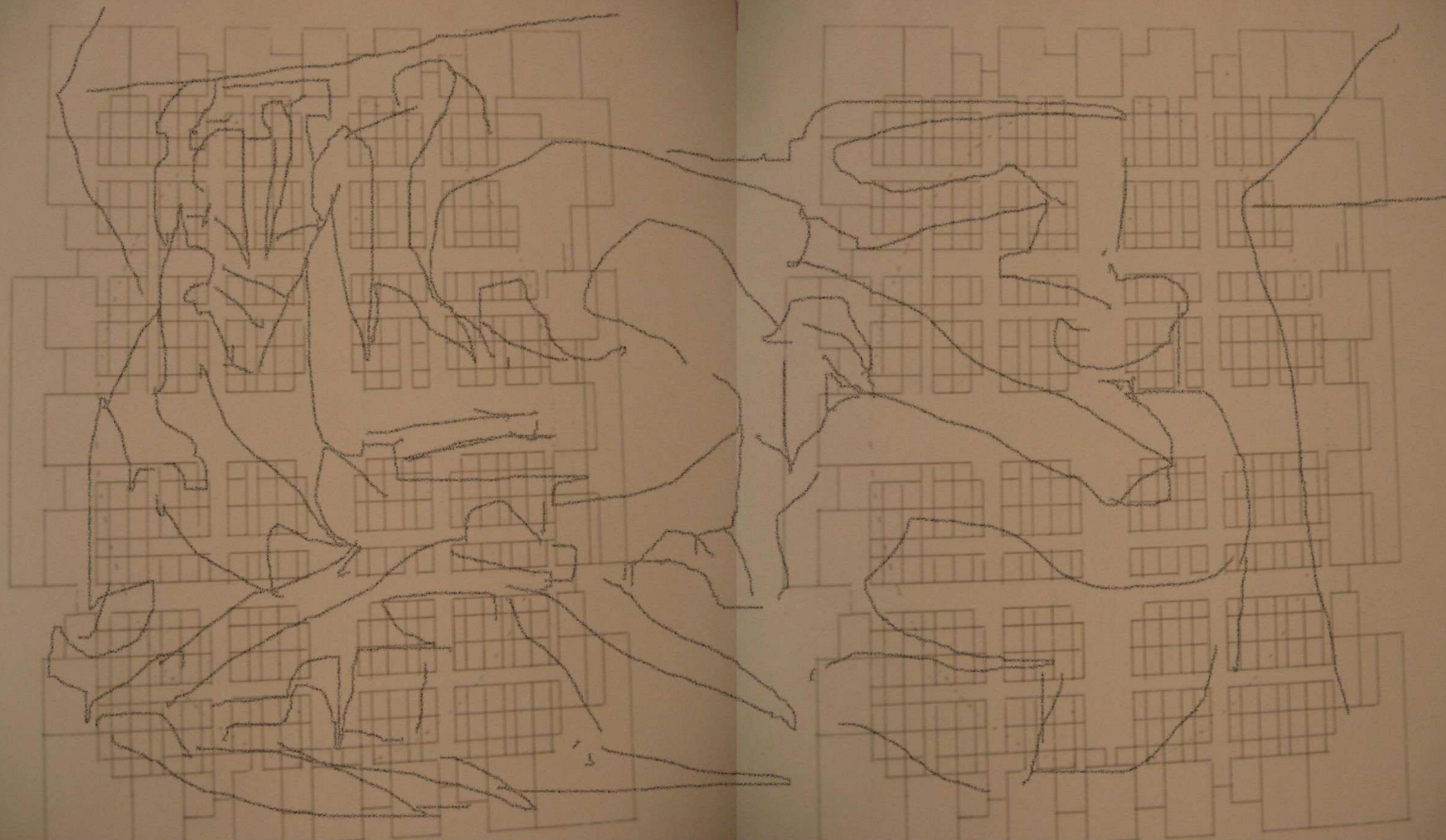






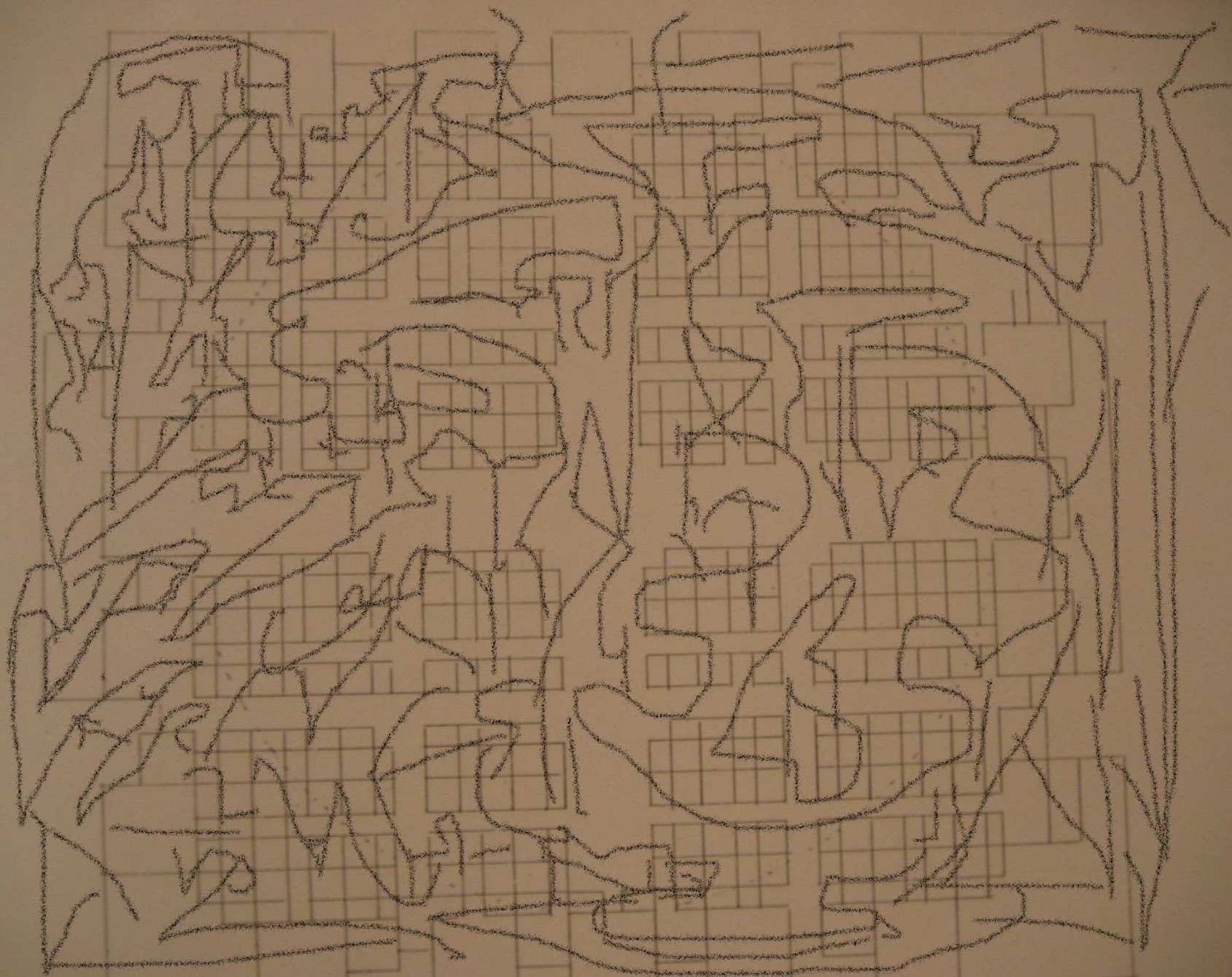


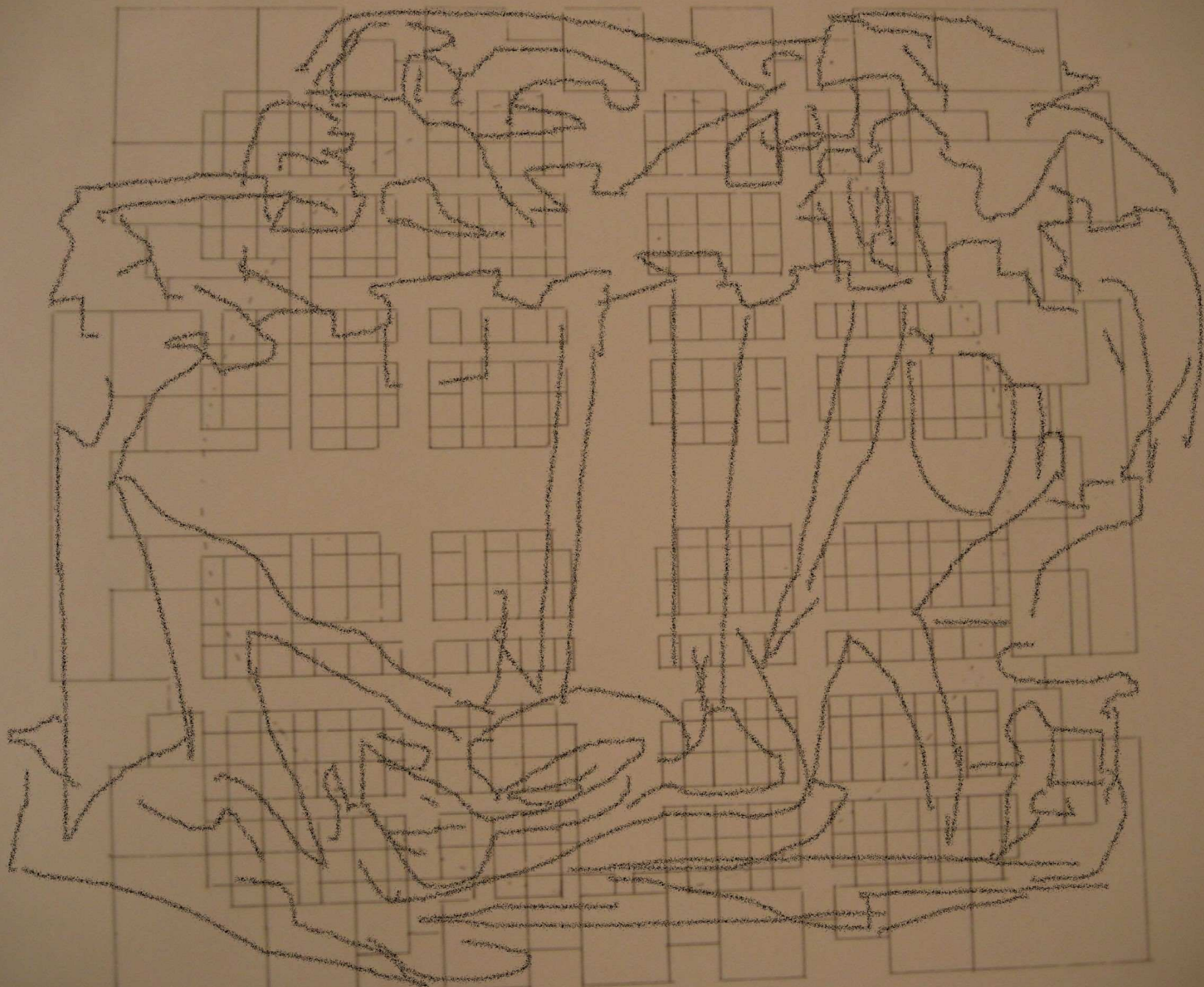




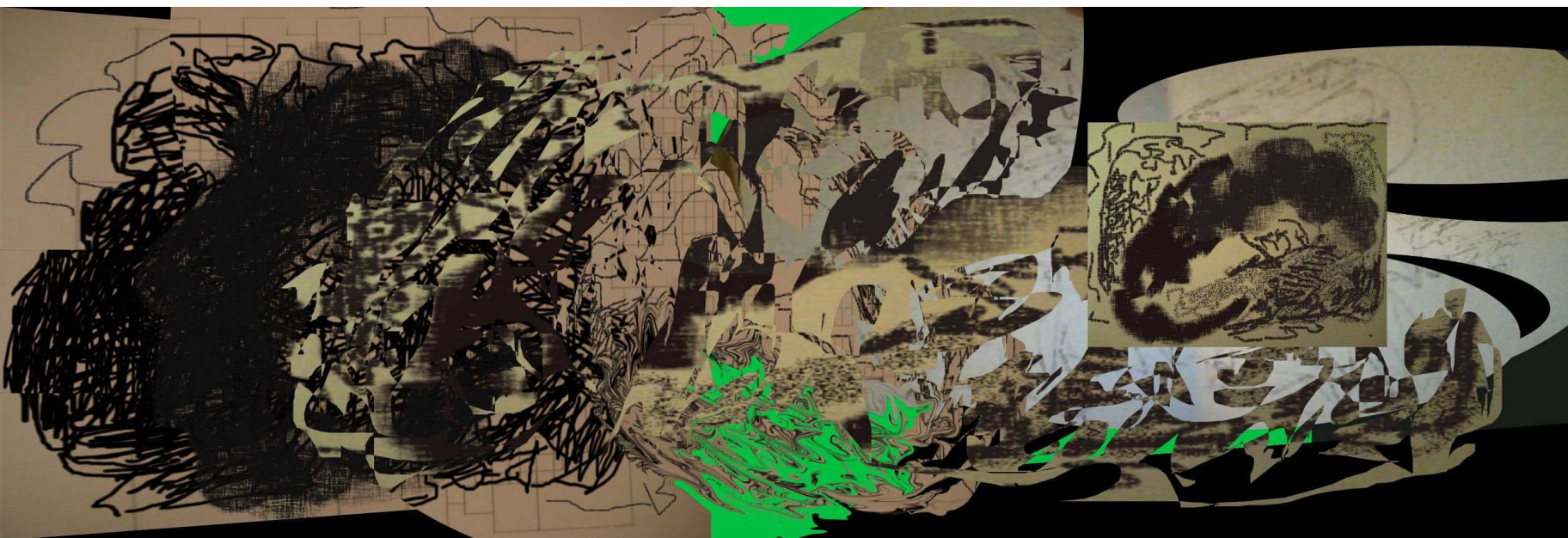


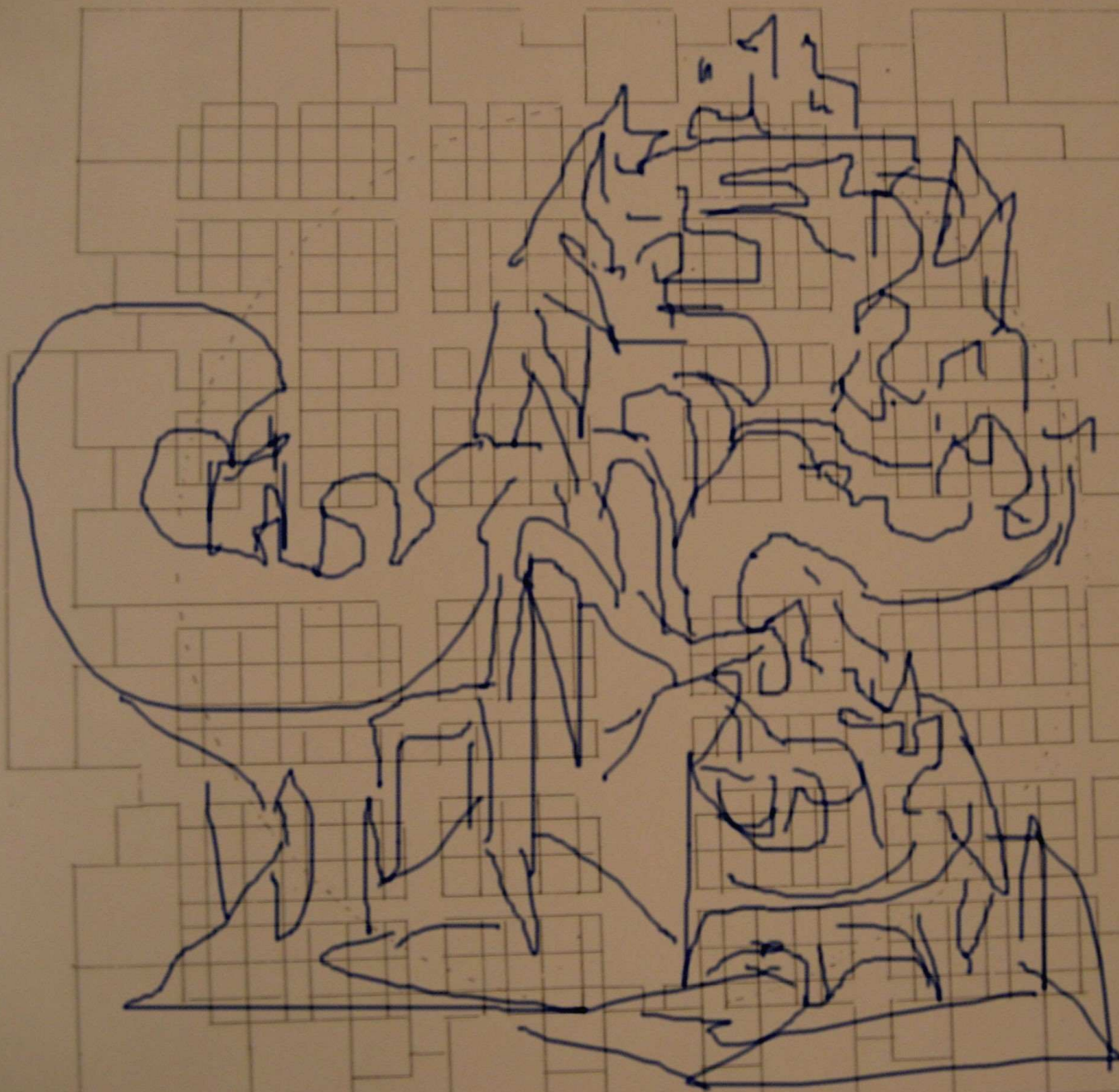


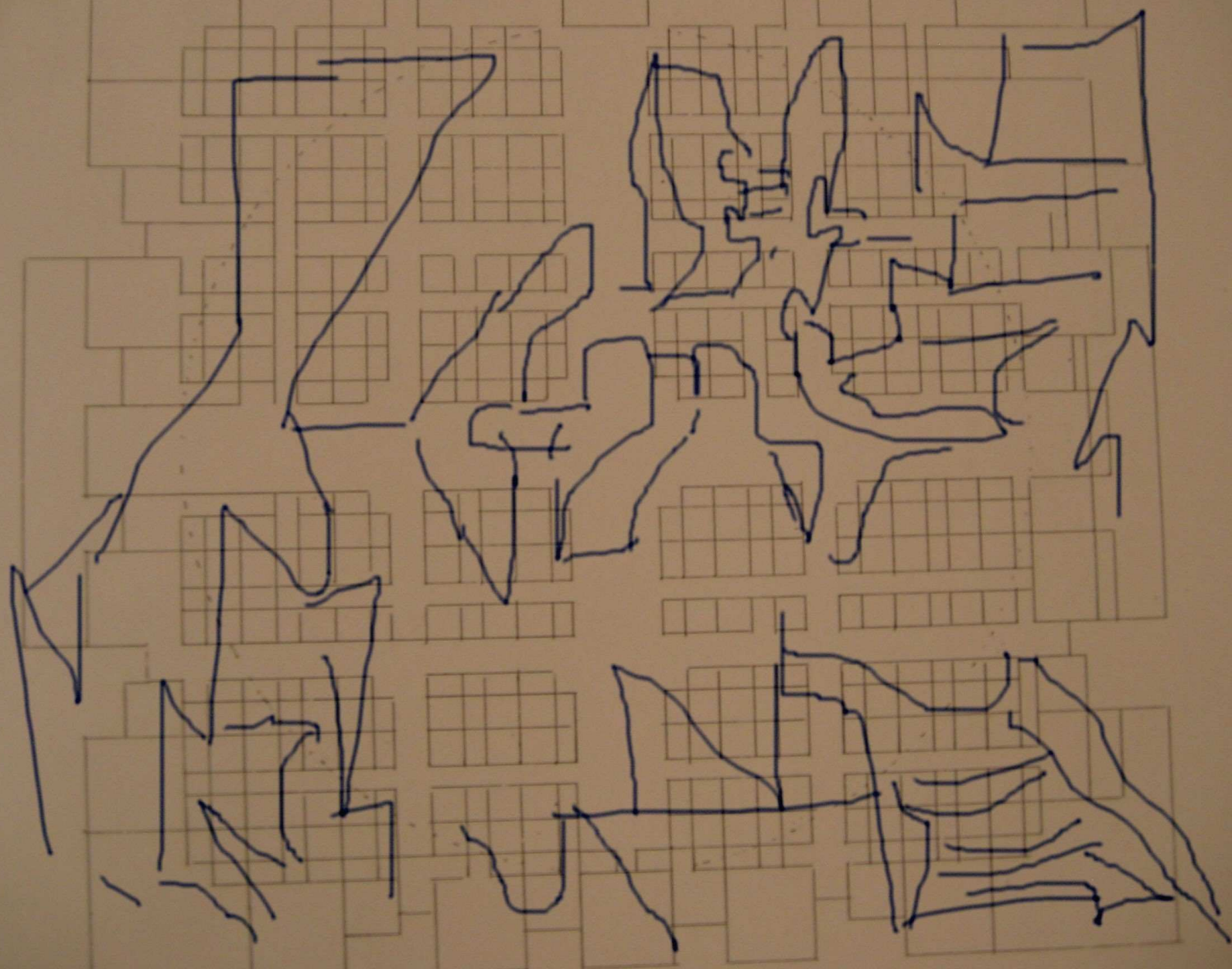


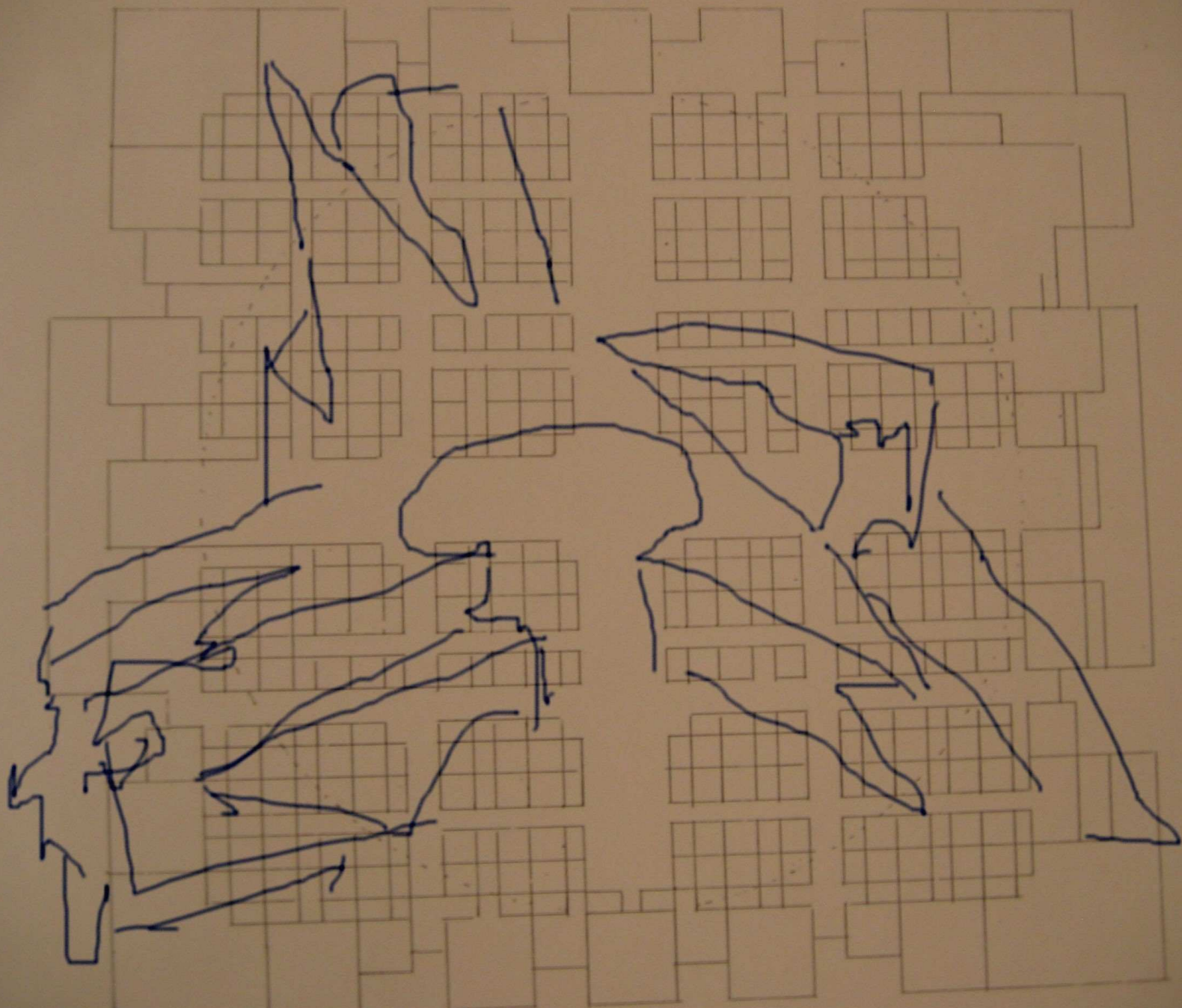


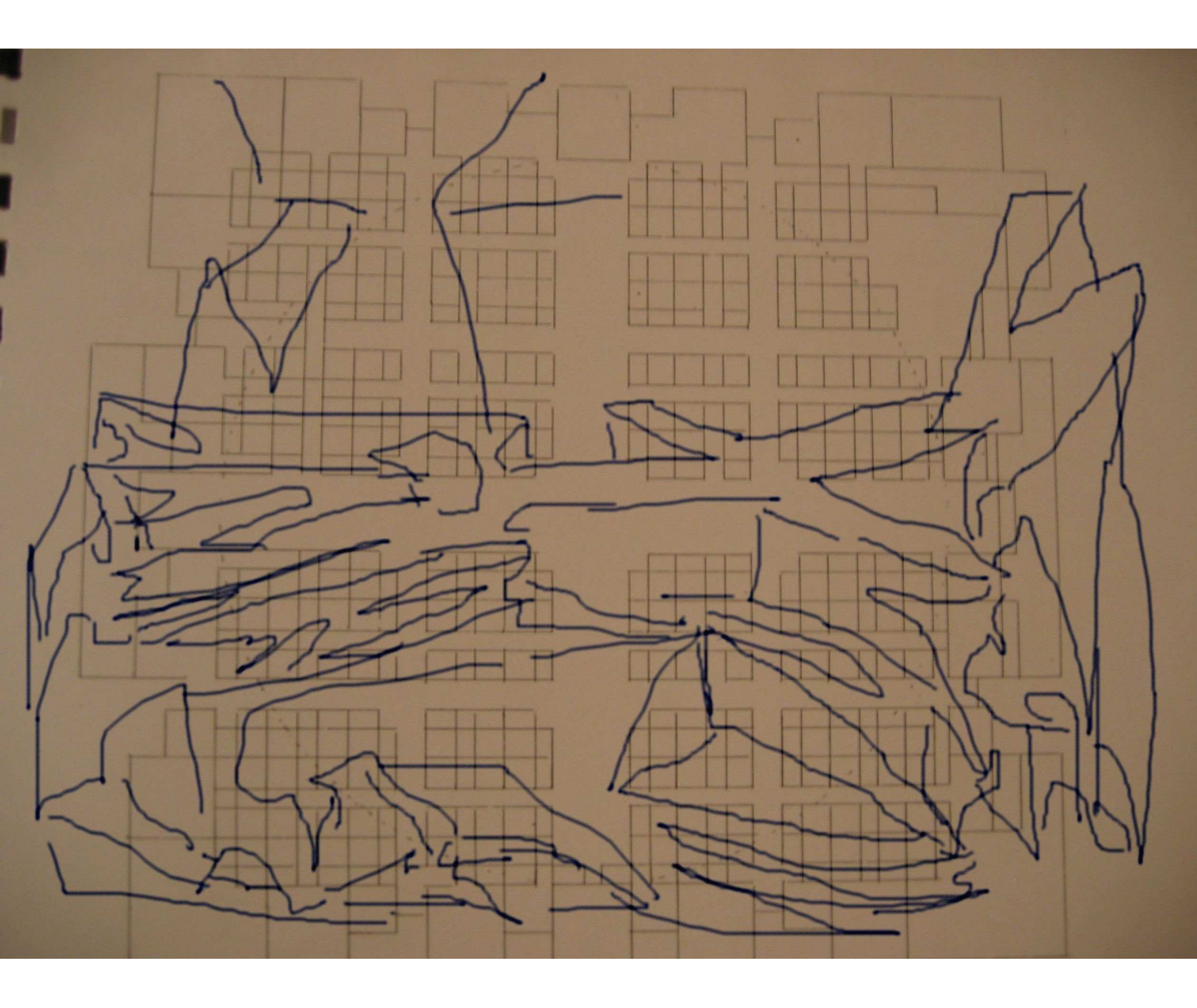
Handwritten text in Urdu script, likely a signature or a short note, written in black ink on a light-colored background. The text is highly stylized and cursive, with some characters appearing to be 'میں' (I) and 'ہو' (be/have), suggesting a phrase like 'میں ہو' (I be/have).

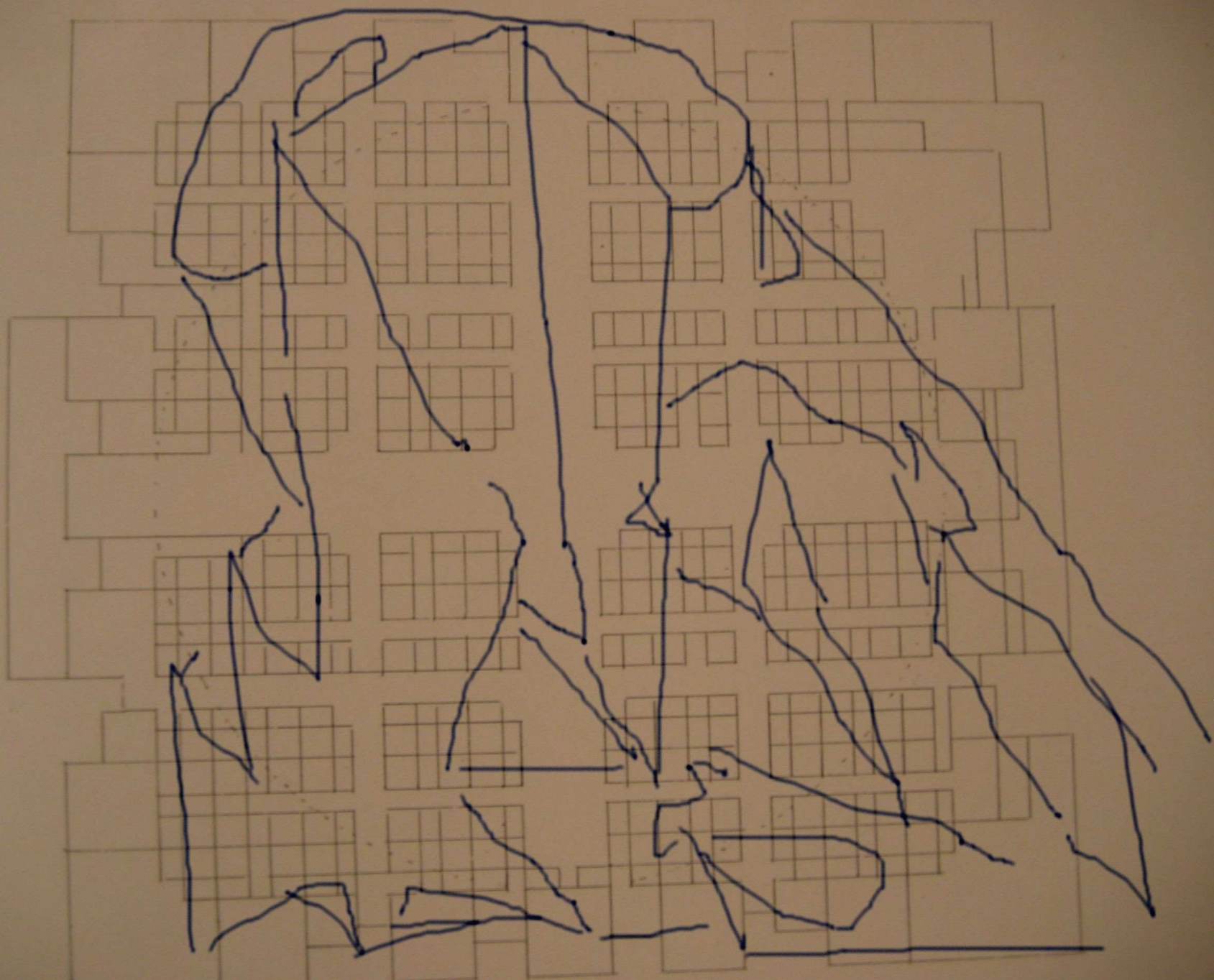


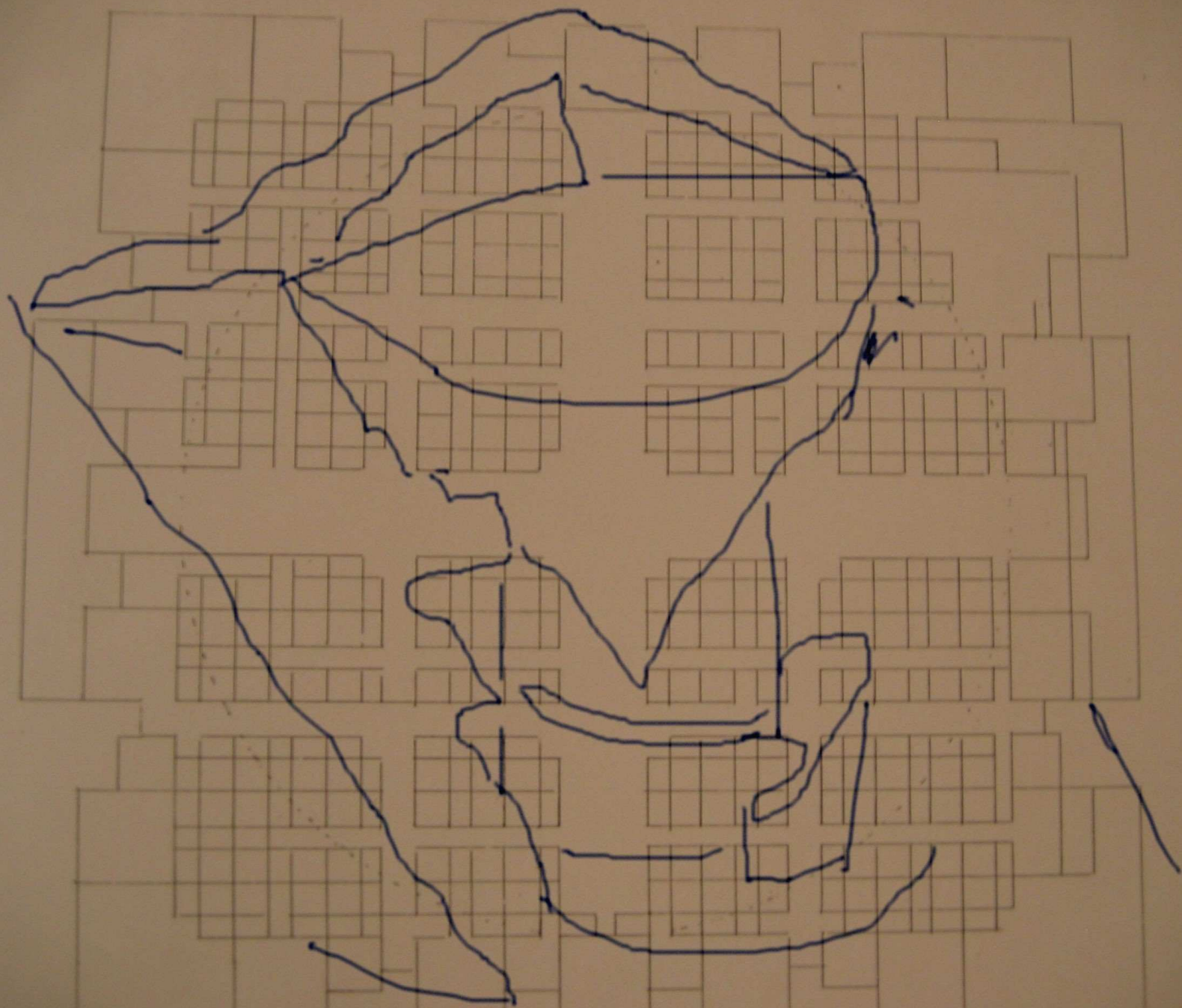


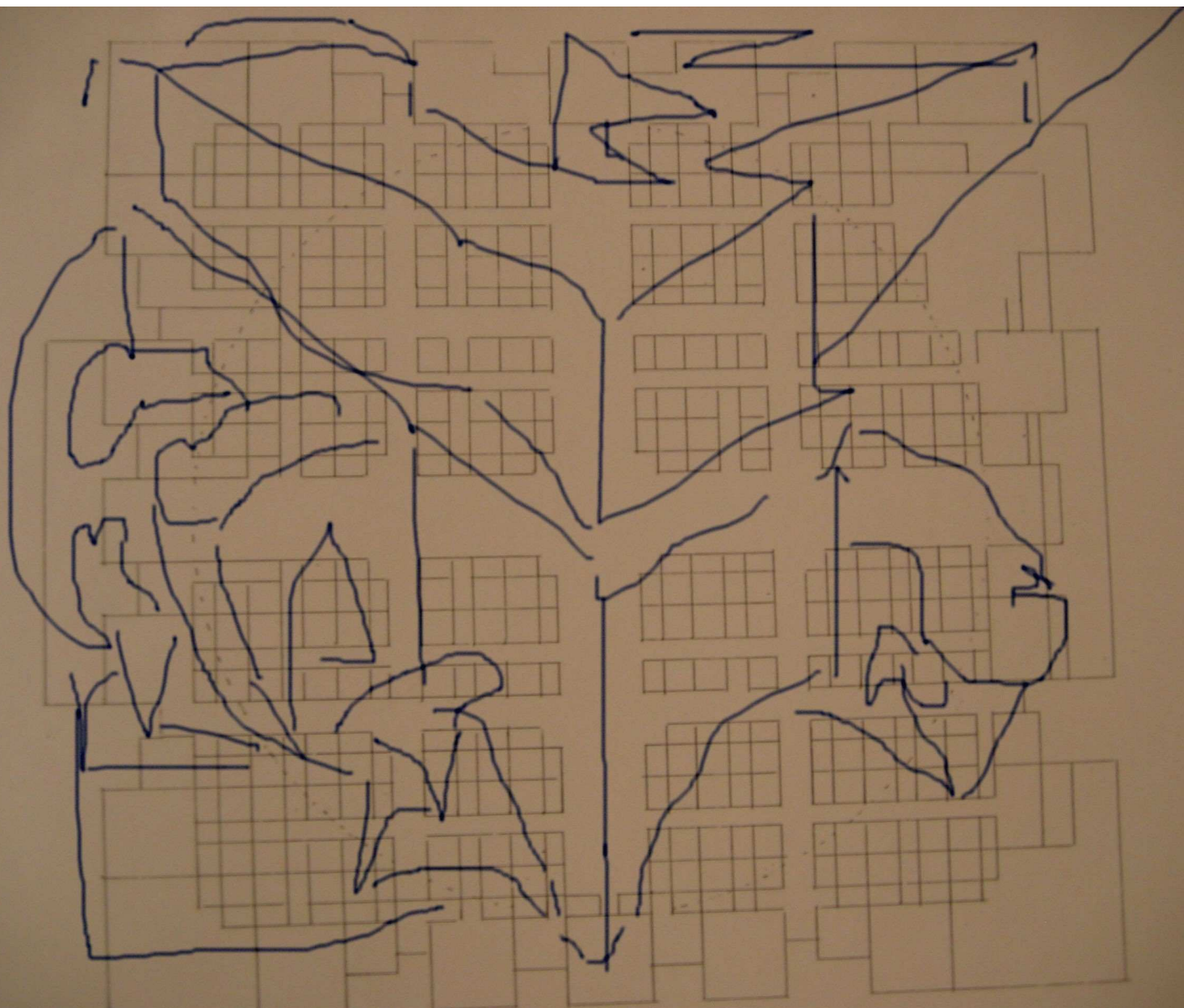


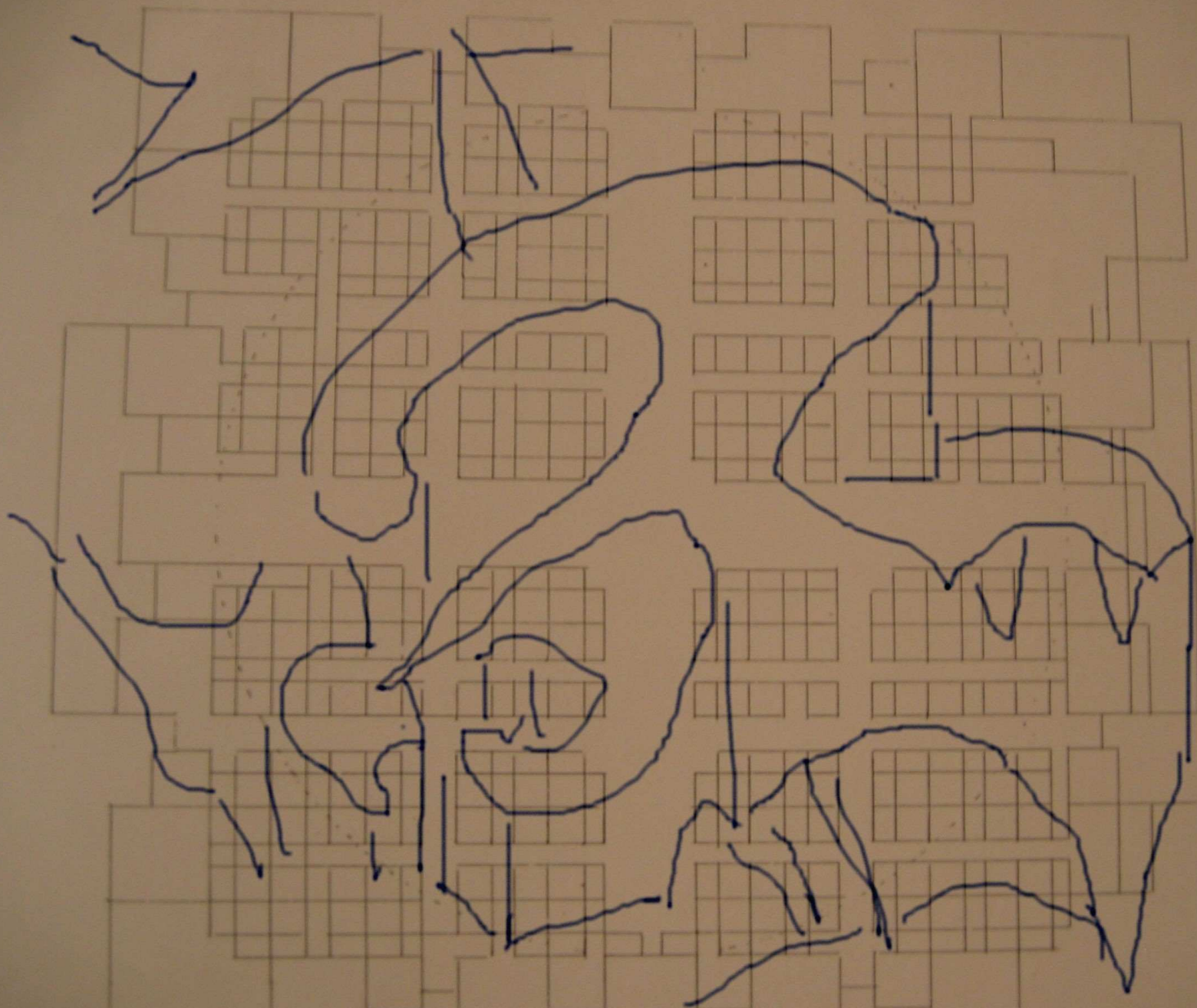


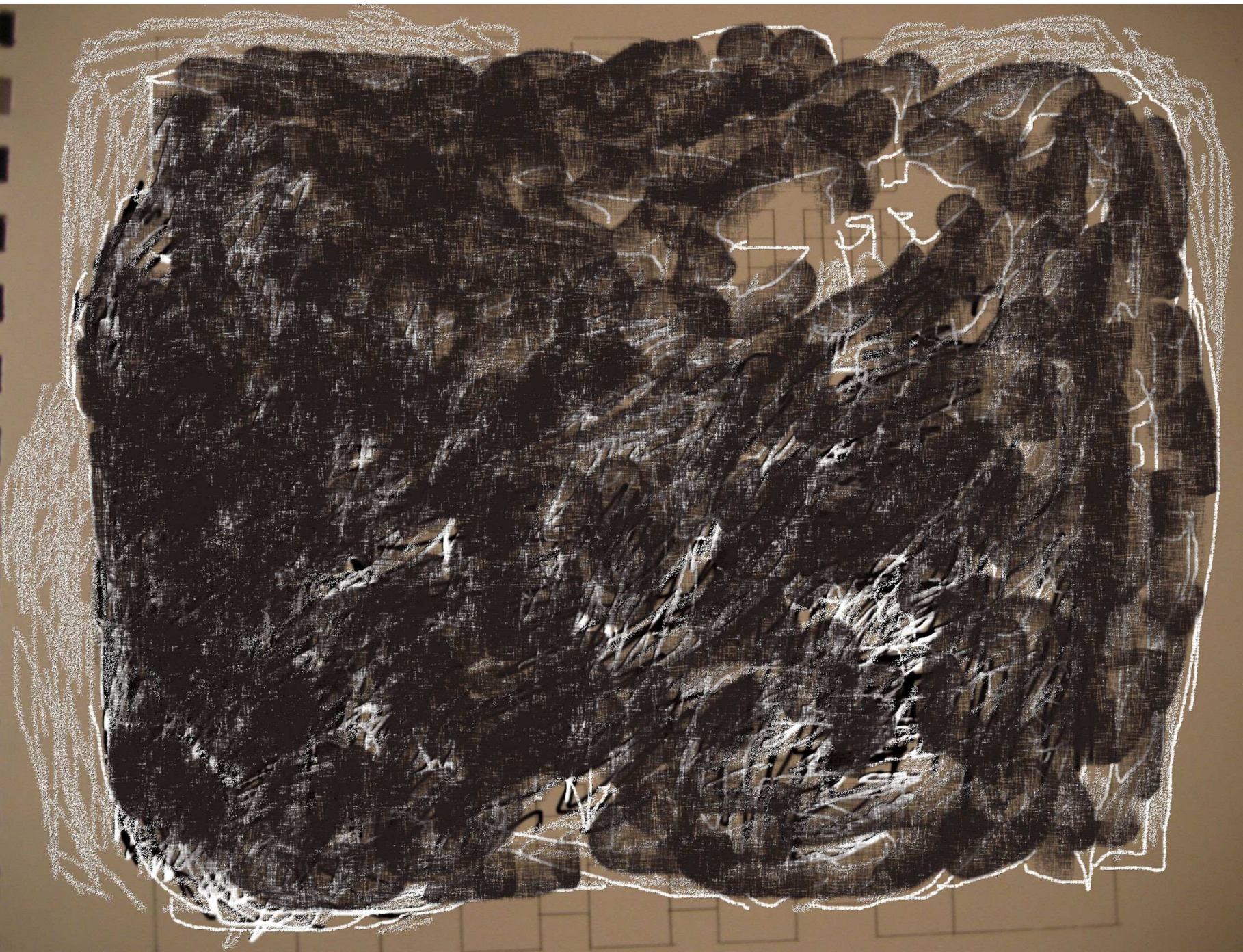


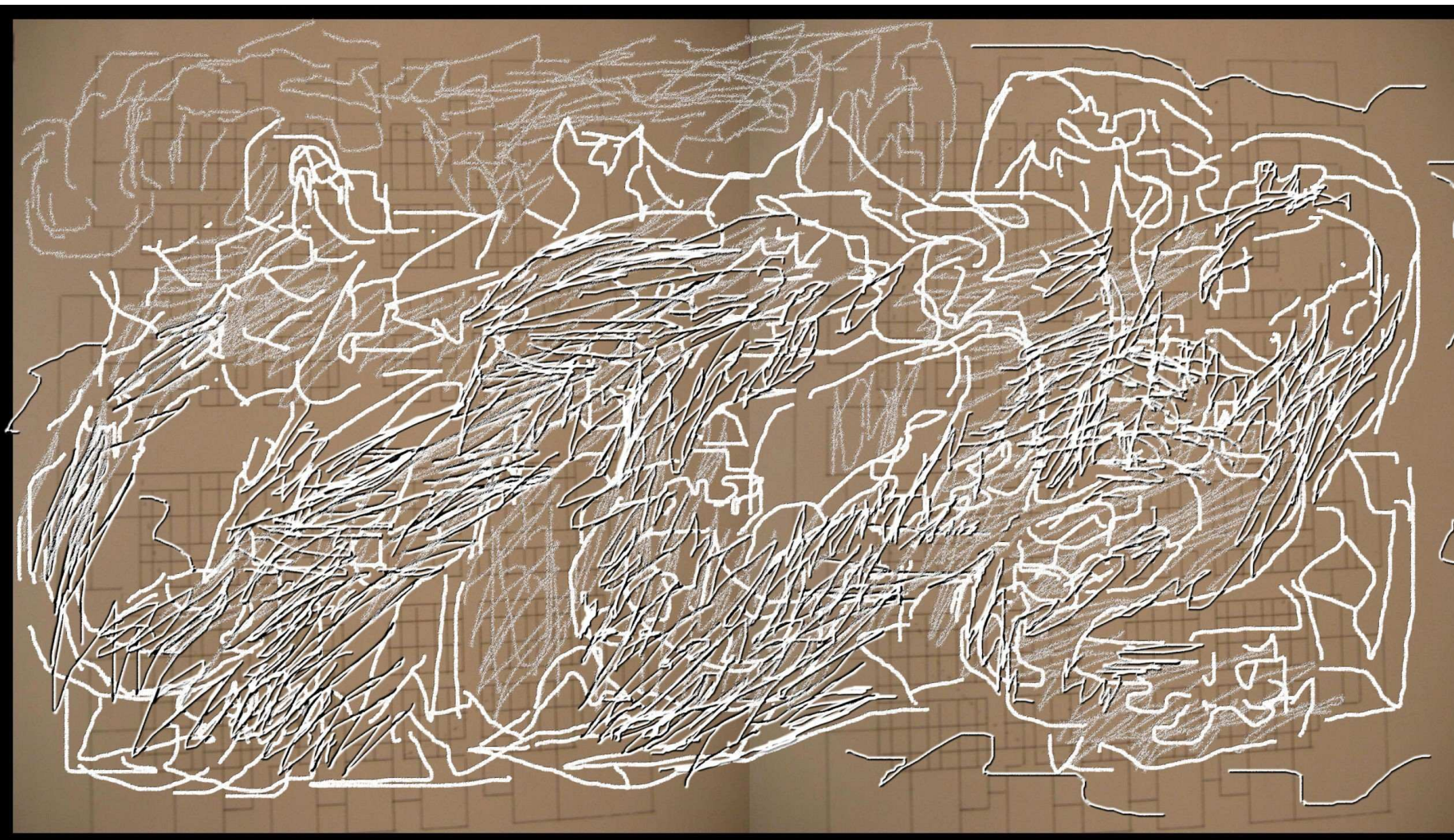


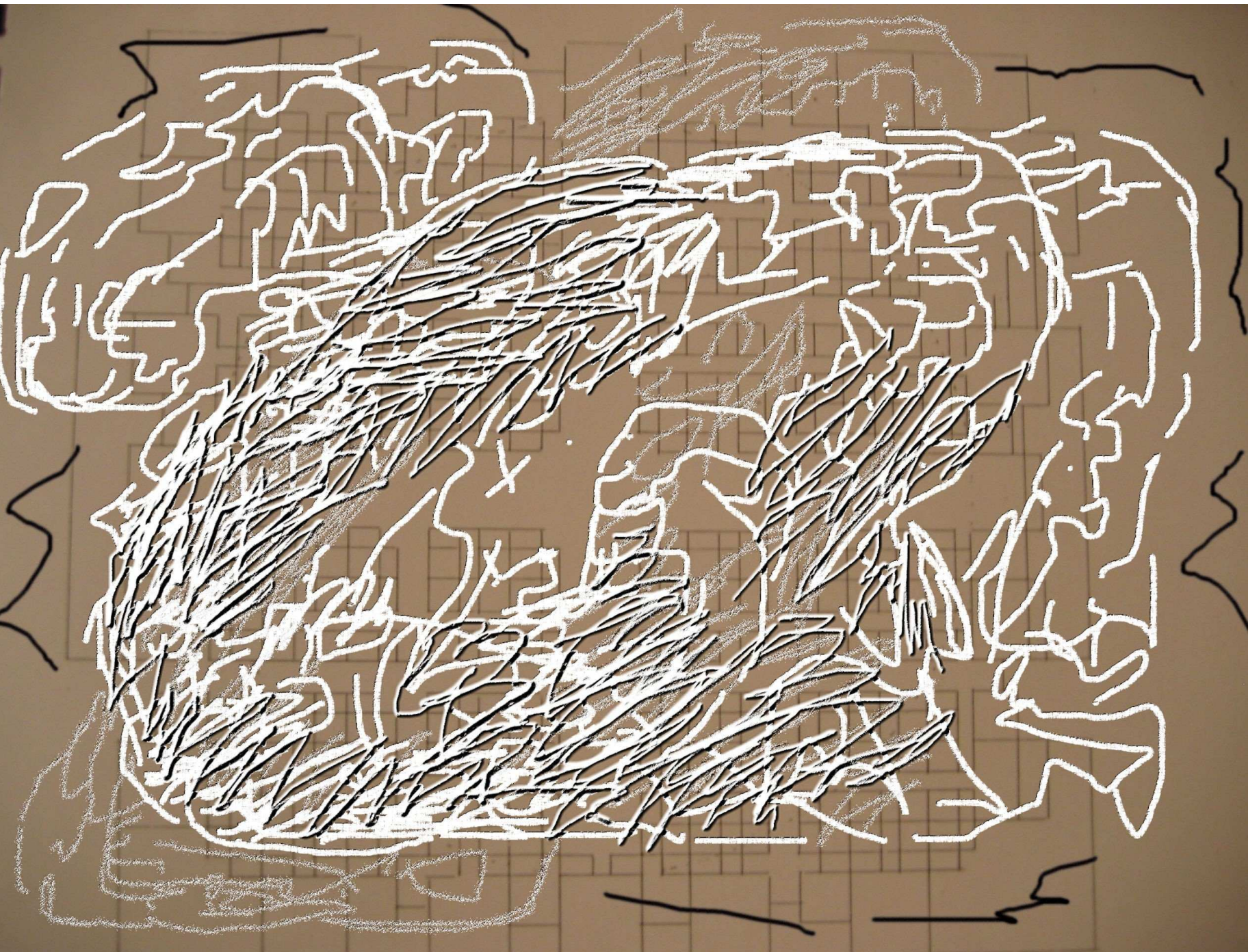


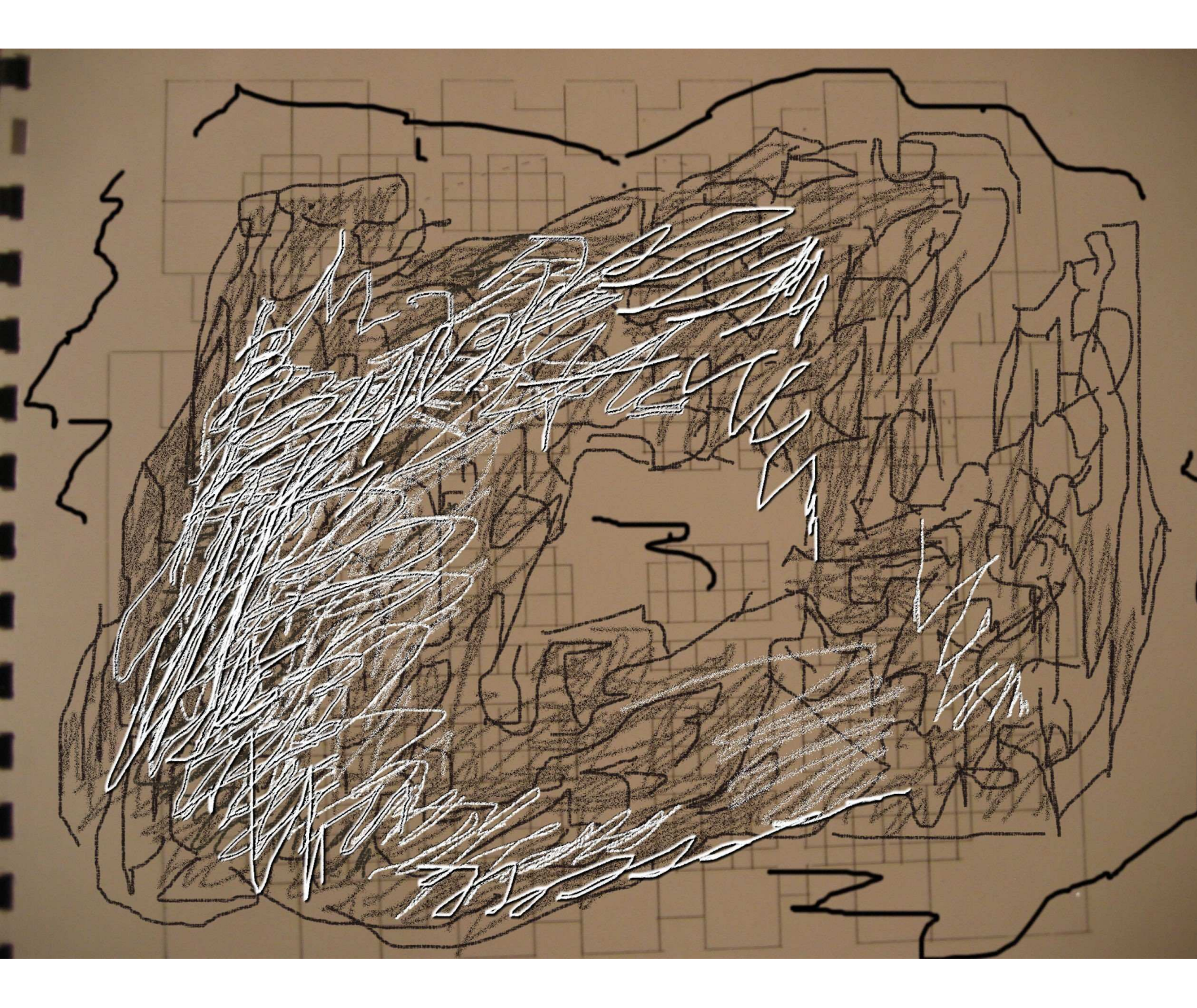


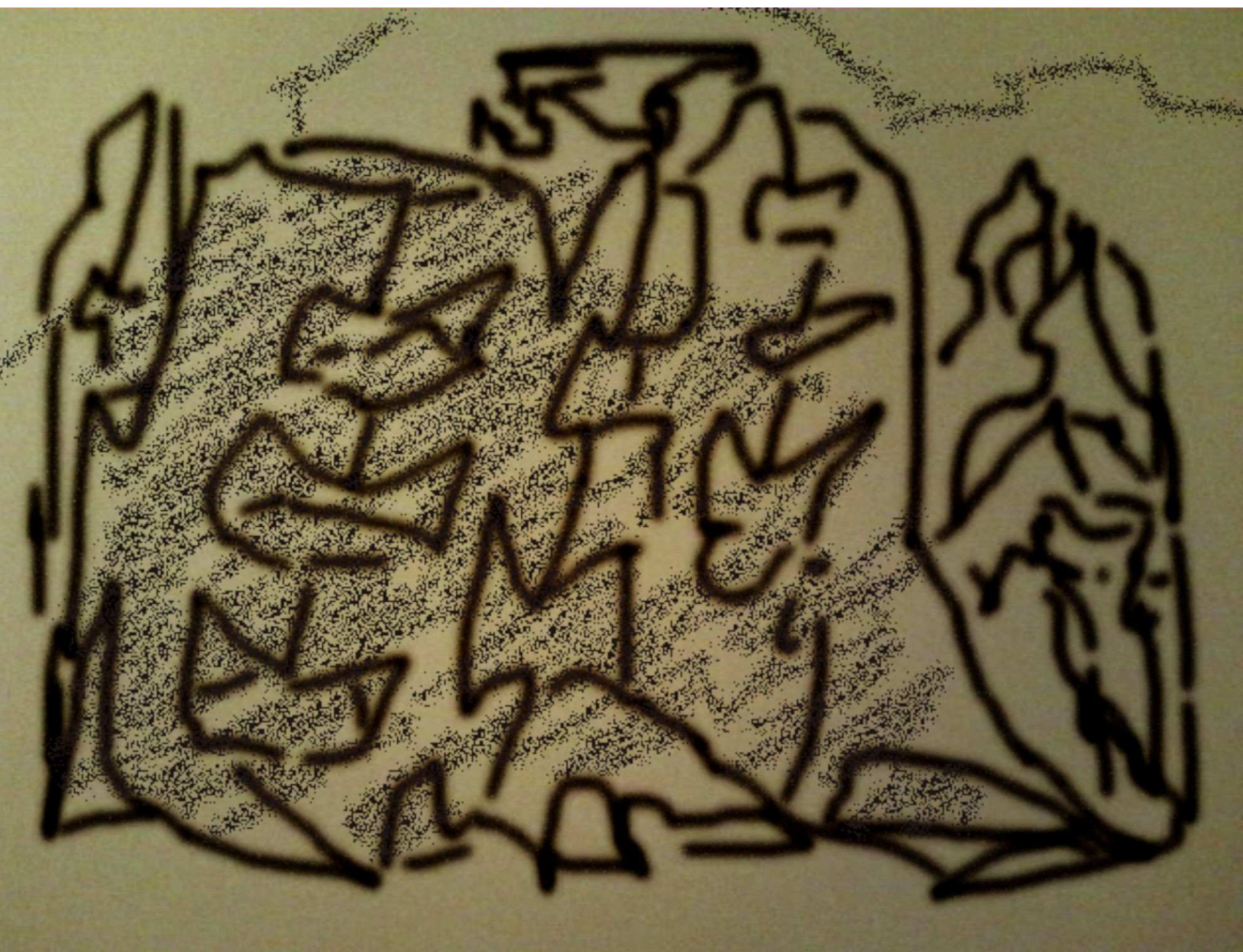






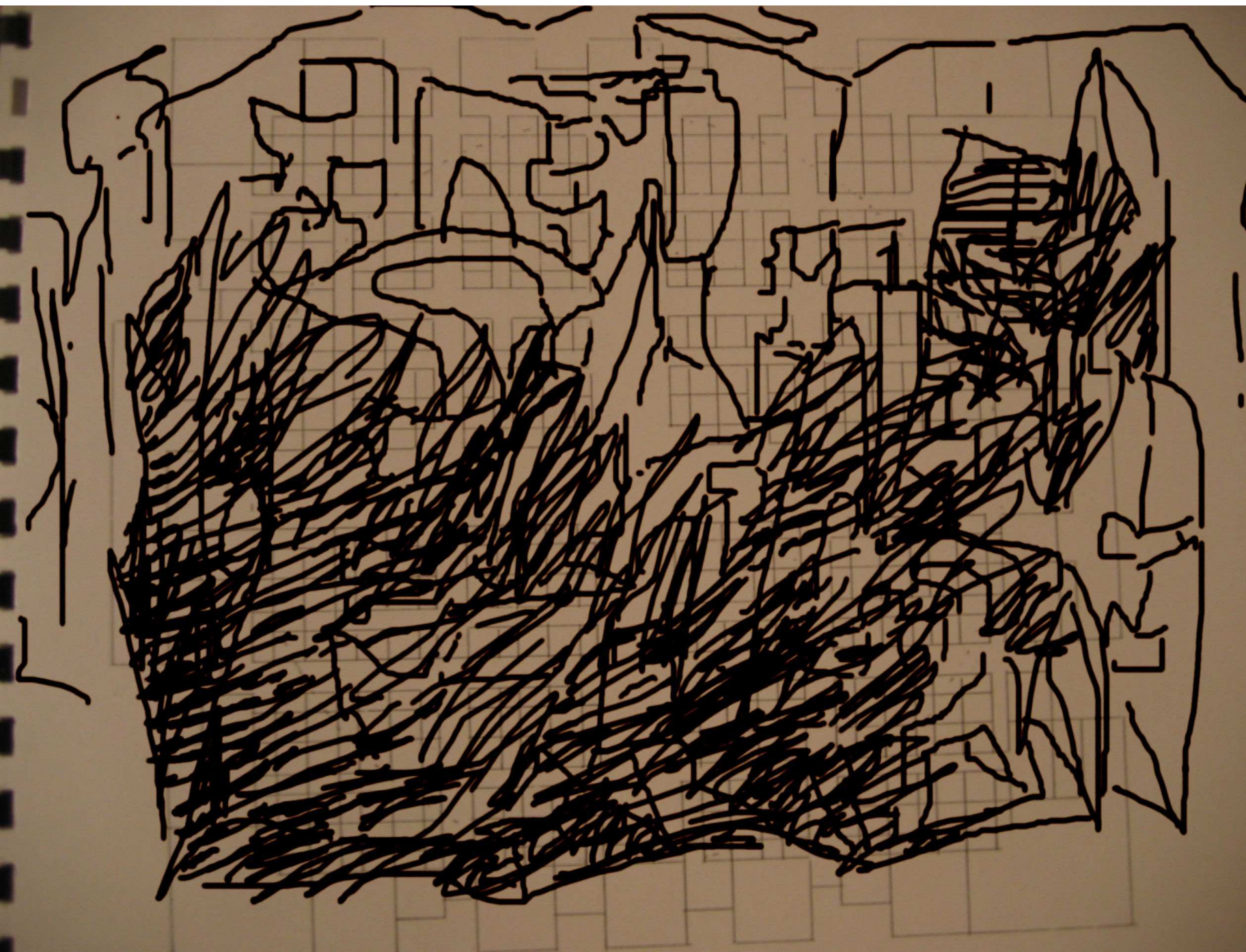






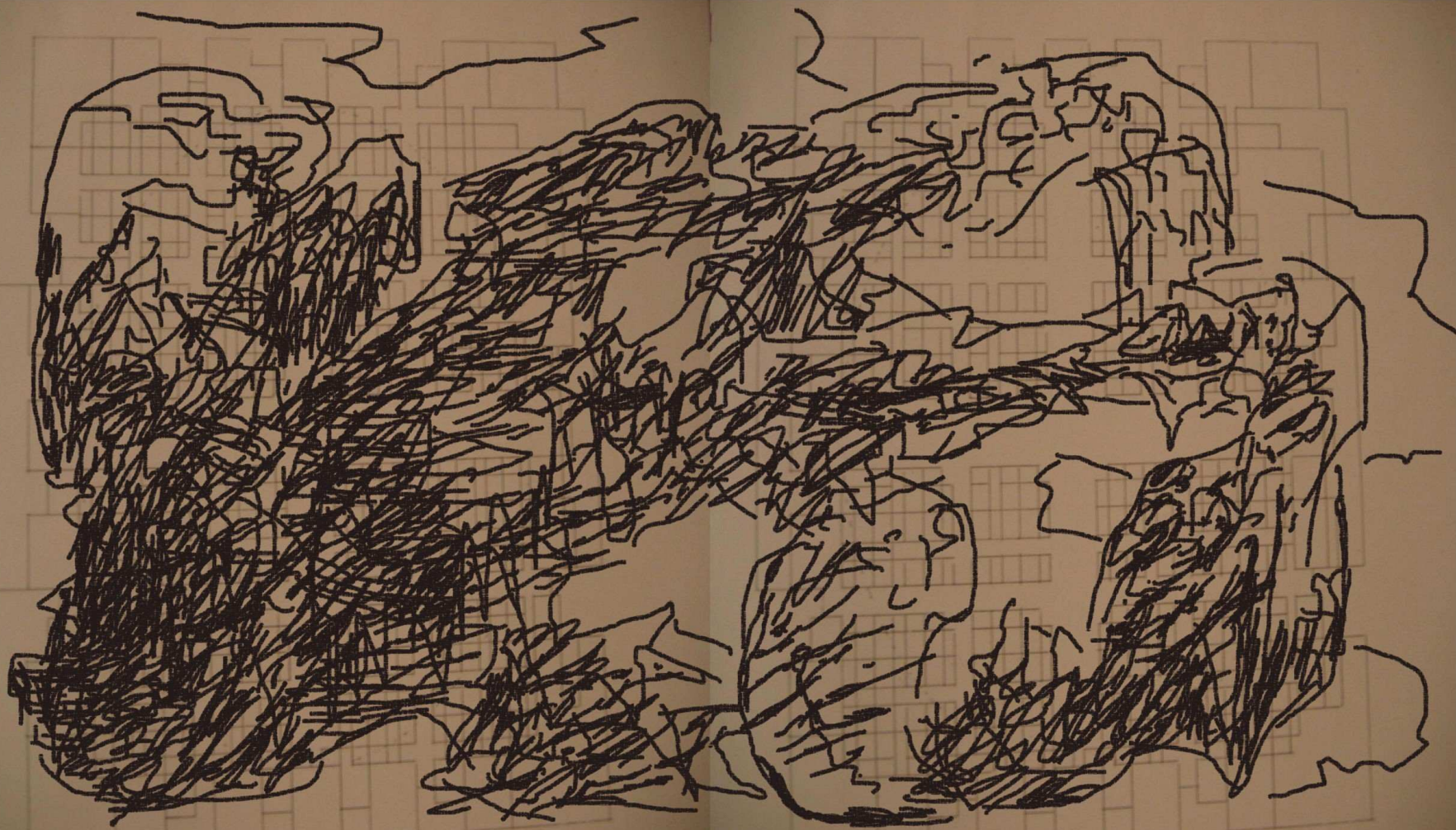








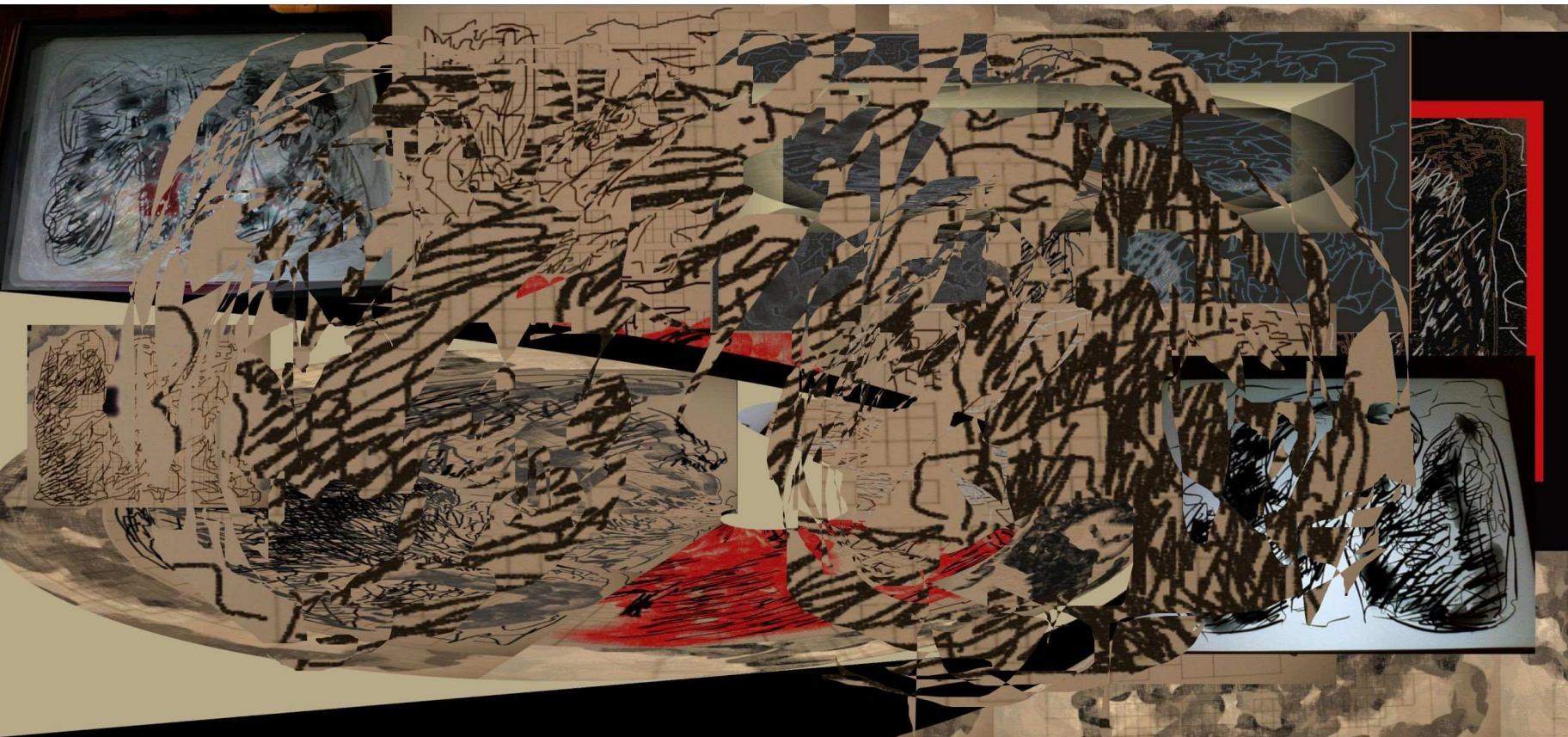














FOUNTAIN

Structuralism
 affecting effect/effect/affect
 Meta-physics
 Root/radicate/developmental reflexes
 Trace/trace
 Sublime/Inmable-thing/drawingly subliminal
 Transdisciplinary rhetoric as topologies of trees
 Collective subconscious
 De/differentiation and de/determinization
 Collective sites and compression axis of language
 Ephe/mer
 Environment
 Tableau
 Chance and zero
 Discursive and the discursive
 Ethos-pathos-dialectic
 Issues of identity usage and being
 Legal, expressive, neutral modes
 Perion
 Narrative level
 Conditions of experience
 Phenomenal
 Semiotics
 Agency
 Irruption (up/iron)
 Seeing (also, awkward)
 Scan (scandalous-stumbling block)
 Phenomenal
 Nounness
 Nounness
 Vector reader
 Trace/trace
 Labyrinthine and monumental time
 Psychological celloids
 Elasticity of use
 Elasticity of logic
 Double hermeneutic and nachtragelichkeit
 Hermeneutics
 Altering, spoils, analysis

Generative
 Interjective
 Immersive
 Diegetic
 Mimetic
 Subliminal
 Lack
 Chance
 Fate
 Eventuality
 Recombinant aesthetics
 Morphological arrows
 Cultural Stain
 Torus
 Zone
 Chords threads and strings of logic and expression
 Overwriting and underwriting
 Strange Topics
 Interpolation-interpretation
 Cutting
 Shuffling
 Canon
 Visual verbal dopelganger
 Simulacra-antonym-parallelism
 Chiasmus
 Syllogism
 Dialogue
 Sun/scratch to sculpture morpheme
 Hb/ha: use of crowd-nature, cosmic consciousness
 Oracle: aura and Aural
 Intertextuality
 Freeze of overdetermination: Narcissus and Medea

